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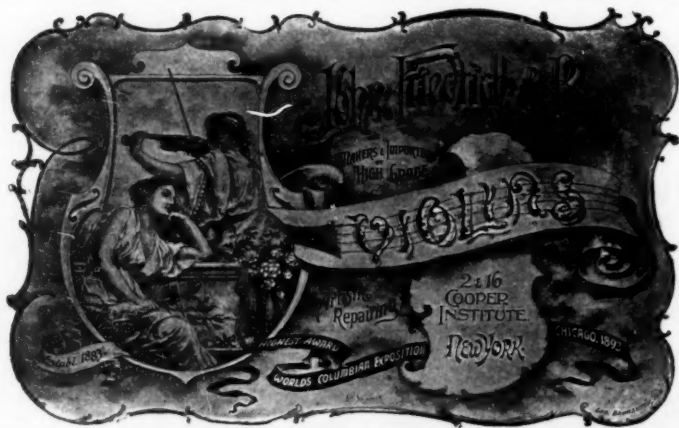
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CORSO VENEZIA 65. MILAN, ITALY, January 20, 1902.

LINDA DI CHAMOUNIX, after an absence of forty years, has returned to the Scala Theatre. Her return to life is supposed to be due to the elixir of love, but more particularly to the ballet of love ("Amor"), in whose behalf the baby elephant did so much preliminary advertising.

Last year's revival of Donizetti's "L'Elisir d'Amore" was very successful at the Scala; but that is hardly a sufficient reason for having Lucia's little sister Linda, graceful and tuneful as she is, come back and serve merely as a curtain raiser to the pompous and bewildering show that follows her performance at this theatre.

To be absolutely correct, by the way, I should not say curtain "raiser" at the Scala Theatre, for the curtain is not raised, but parted and drawn—it being of dark red velvet, hanging in heavy folds, tastefully trimmed and deeply fringed with gold. This heavy portière curtain is run apart by two men in silken hose and powdered wig, and is then caught in loops and drawn up at the sides into the wings above.

Linda was a long time making her appearance at La Scala. The management could not permit the lady to come before the public alone—that being quite out of the question in this country, where escorts are necessary—and the elephant and company were not always prepared for public view; and, on two occasions the protagonist was announced as indisposed. At one time a dentist had to be summoned to care for the cavity of a tooth that was troubling the elephant baby; then a surgeon was called in to remove some threatening growth forming on the big baby's little toe; then we heard of various dancers striking for higher wages and better pay, and lastly, Linda herself became too ill to sing, and thus the Donizetti opera had to be postponed several times.

When, finally, Linda did appear at the Scala, the program was as follows:

Il Marchese di Boisfeury.....	Arcangelo Rossi
Il Visconte di Sirval.....	Emilio Cossira
Il Prefetto.....	Lodovico Contini
Antonio, affaiuolo, padre di Linda.....	Mario Sammarco
Fierotto, giovane orfano savoiardo.....	Elisa Bruno
L'Intendente del feudo.....	Carlo Ragni
Maddalena, madre di Linda.....	Maria Gelferi
Linda.....	Rosina Storchio

Maestro Concertatore e Direttore, Arturo Toscanini.

It is true, no doubt, that last year's success at the Scala of "L'Elisir d'Amore" has brought Donizetti's music again into vogue. But in this centenary of Bellini there was the best possible reason and every opportunity for presenting one or another of that melodious master's operas.

Even this opera of "Linda di Chamounix" was received rather coldly on the first evening, and several performances have been found necessary to warm and win the Milanese, calling for the use of opera books all over the house—so complete a stranger was she to most of the audience on her arrival this time. Now, after a half dozen or more performances they hum, sing and whistle the easily retained, ear caressing and heart pleasing melodies, especially the two principal ones, pervading the entire opera: the one associating Linda with affection for padre, madre and home; the other her love theme in connection with the Viscount and marriage.

Undeniably true is it, however, that people go to hear "Linda" because of the big ballet that follows. At first the entire ballet was given after the opera, but this proved altogether too long a performance, and now the ballet has been divided into two parts; one night "Linda" with

first part of the ballet following; on other night "Linda" with second part of ballet.

The first entire production lasted until nearly 1:45 in the morning.

The performance of the opera as now given at the Scala is good, but not great.

In the first and again in the third act the chorus did very fine work; they were an evenly balanced and well trained body of singers. Especially in the last act they entered into their work with much spirit, singing all their music "con amore" and with splendid effect. There is no chorus singing in the middle act; but a great scene takes place between father and daughter, which was made much of by the baritone Sammarco and La Storchio, the soprano. The orchestra was in good shape, as it always is under Sig. Toscanini's direction; but Donizetti's melodious music and simple orchestral treatment were considered by this ever conscientious and precise conductor in a manner altogether too strict and accurate as to time, expression, light and shade effects and general conception in a word. The Italian style of music will stand such treatment even less than that of German composition—and you will remember how I complained in last week's letter against the strict and precise time keeping in the "Walküre" performance. "Linda di Chamounix" is too lightly and gracefully conceived an opera to be dealt with in such absolutely correct and flawless manner; in such school-masterly fashion, if not quite pedantic. Signorina Storchio as Linda showed intelligence and sympathetic insight; she was fully mistress of her role; is a clever and graceful little actress, and possessed of a naturally good voice, but which is hardly big enough for a theatre the size of La Scala. Sometimes during her earlier singing, before the voice, or rather the throat, has warmed, Signorina Storchio's efforts resemble wobbling more nearly than warbling, and it is difficult to tell whether a sustained tone is not rather an artificial trill or shake instead. Yet the quality of the lady's voice is sympathetic and herself very attractive as Linda.

Sig. Sammarco as the father Antonio was excellent, both as singer and actor.

Signorina Bruno has a warm contralto voice, singing and playing her part of Pierotto very well. The Maddalena, mother of Linda, was quite acceptably sung and acted by Signorina Maria Gelferi. Sig. Cossira, the tenor, pleased some, and others not. His singing was acceptable in parts, but not all of it was what it should have been, nor perhaps what the gentleman himself might wish it to be. He certainly has the best of intentions, and, as some writers would say, he means well. Sig. Rossi, though he could not pretend to sing and did not, made a capital Marchese. Sig. Contini, as the Prefetto, did his best, which was rather poor. Being unable to appear on one occasion, the gentleman's character—I should say his part or place—was taken by another basso of better singing qualities, named Sig. Daddò, who in facial expression and head make-up or wigged appearance, looked for all the world like a well-known picture of George Handel, the composer of "The Messiah" and many Italian operas that Italians never heard of.

On the evening of Queen Helen's birthday, which was made a "Serata di Gala" at all Italian theatres, the "Linda" performance at the Scala came near being ruined by audible conversation carried on in some of the upper boxes. And later, during the ballet proceedings, revenge was taken in the highest regions, the loggione above the gallery, in yelling and shouting. There was much cheering on this particular night, with numerous demands for the "Marcia Reale," during the playing of which the conductor and every member of the orchestra (excepting the cellists), and all in the audience rise and remain standing. The march was called for just before the beginning of the second act, and a repetition shouted for and given.

When the brass reinforcements of four trumpets, three trombones and English horn for the ballet music were seen entering the orchestra the wildest kind of cries, yells and shouting hurrahs again rent the air for the "Royal March." This wild, enthusiastic demonstration was continued during the performance when "bis" and "tris" repetitions had to be added (making five performances of the march) before the excited audience would permit the ballet to begin. Even during the ballet show there were some who cried: "Marcia, Marcia!"

Such scenes in Italian theatres are really beyond description—and never to be forgotten.

The ballet "Amor" is by Luigi Manzotti, with music by Romualdo Marengo, and reproduced at the Scala Theatre under direction of the Coreografo or Ballet Master Ettore Coppini.

Following is the long program as short as I could make it:

DIVISION OF PICTURES, OR SCENES.

PART FIRST.—1. The Chaos. 2. The Creation. 3. The Torrent of Humanity. 4. First Work. 5. Temple of the Arts in Greece. 6.

Amor (Cupid) and his Genii on the Road to Rome. 7. The Triumph of Julius Caesar.

PART SECOND.—8. Festive Hall in the Temple of Venus at Rome. 9. Burning and Destruction of Rome. 10. Barbarossa's Descent on Italy. 11. The Tent of Barbarossa. 12. The Allegiance Oath of Pontida. 13. The Victory of Legnano. 14. Apotheosis of the Victory of Legnano. 15. Triumph of Amor. 16. Apotheosis.

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FIRST PART.

Scene II. Variations by the prima ballerina. III. Grand ballet executed by the entire corpo di ballo in union with the solo dancer. IV. Mimic actions, with dances by the prima ballerina. VI. Grand passagio for forty-eight adult dancers and thirty-two child dancers. VII. Grand ballet and march performed by the entire mass of people.

SECOND PART.

Scene VIII. Pass executed by the primo ballerino, with the assistance of sixteen select ballerine. The "toast" to the gods, ballet by the corpo di ballo. Satyre and the Bacchante, characteristic pass for the two solo dancers. Bacchanale executed by the corpo di ballo. Cupid on the warpath, dancing, mimic action for the prima ballerina. La Gazzara, ballet executed by the entire corpo di ballo. XV. Amor's Triumph, grand ballet performed by the prima ballerina and the entire mass of people.

Prima Ballerina Assoluta.....Giuseppina Gandini
Primo Ballerino Assoluto.....Vittorio de Vincenti
Director of Orchestra.....Ariodante Maj.

The production of this ballet is on a grand scale. Originally written for the Scala, it has not been given in a number of years. Though written and composed by the authors of "Excelsior," well known in America, it has little or no plot to govern the scenes. It may be termed a pot-pourri, or mélange, of show, pomp and glittering brilliancy; there are marches and processions, fights, battles and bewildering dances. Both solo dancers are among the very best known and did a lot of fine stepping, turning and high jumping; the sixteen ballerine were mostly pretty girls and well shaped, besides being good dancers. The music calls for no particular comment. It may be said to be melodious throughout, serving its purpose in front of and upon the stage, in the marches, &c., admirably, effectively; but there is also some of the commonplace in its composition. Still, it is all right in its place.

The elephant, over whose advent there was so much ado, proved to be a "baby" animal only and a disappointment to the audience. There is but one chance given him during the evening in the seventh scene, "The Triumph of Julius Caesar," when he is seen in the procession coming down the right side of the stage, crossing (without bowing to the audience) and passing up the left side and off again. He is led in like a slave or prisoner—not gayly festooned, garlanded or decorated in any way—and but for the sharp lookout for his appearance he might have passed unnoticed. A fine looking white bull, with golden horns, caused the poor little elephant to look very dark, gloomy and sad. Could his musings have been translated they must have read: "What fools these mortals be!" I thought the baby elephant's expression of face said as much.

To have invested the 6,000 or 7,000 lire, the price which is said to have been paid for this elephant, in securing better talent among some of the solo singers at the Scala might have proved a safer and wiser speculation. At least, it would seem so.

The Fratelli Gondron, with offices here in the Vittorio Emanuele Galleria, have taken charge of the advance sale of tickets for the Scala Theatre, and believe they have found a scheme by which to lessen ticket speculating, if not entirely to prevent it. Thus far, they declare their plan to have succeeded admirably. The purchaser is permitted to reserve or secure seats for himself or family only. Upon payment of the price of ticket or tickets, to which is added an extra charge or commission of 10 per cent., a receipt is given for the amount so paid, and indicating in what part of the house the tickets are intended or call for, together with the date of performance; but the numbers of which are selected or filled later by the Scala management according to rotation or order of priority. A duplicate of this numbered receipt given the purchaser, bearing his name, address, amount paid, date of performance, &c., is retained by the agents, the Gondron Brothers, and on the day of the performance, between two and three hours previous to the commencement of the opera, the tickets for reserved seats are delivered at your address by special messenger in a sealed envelope—too late for speculating purposes, but in time for your own personal or family use. These advance seats cannot be reserved or engaged at the opera house, but must be obtained from these specially authorized agents—and from no one else.

The death is just announced at Rome of Maestro Filippo Marchetti, composer of the successful opera "Ruy Blas" and director of the Academy of Santa Cecilia and the Conservatory of Rome.

Filippo Marchetti was born in the year 1831 and died January 18, 1902. He was an excellent musician and the composer of the operas "Gentile da Varano" (for which his brother wrote the libretto), "La Demente," "Romeo e Giulietta" and "Ruy Blas," which latter will always re-

main his chief work Marchetti received his musical education at the Conservatory of Naples.

The Teatro Lirico Internazionale reopens with "Pagliacci" and the "Cavalleria Rusticana," to be followed during the season, which will be a short but interesting one, with "Mignon" (Thomas), "Manon" (Massenet) and a new opera in one act named "Wanda," by Rodolfo Conti, besides the pantomime "Il figliol prodigo," with music by Wormser. A new conductor at this theatre will be Sig. G. Boccalari.

On the occasion of the visit of the Emperor and the Empress of Germany to Venice, during the month of October, 1898, I wrote THE MUSICAL COURIER a description of the imperial yacht Hohenzollern, as also concerning the military band on board, under the leadership of Herr E. Pott. I understand now that this same music band is to cross the Atlantic in the Hohenzollern, to take part in or to be present at least at the ceremony of launching the new yacht now building in the United States for his Majesty the Emperor Wilhelm, and which is to be christened by Miss Alice Roosevelt, the accomplished daughter of the illustrious President of the United States.

You will then have an opportunity of judging for yourselves by seeing the yacht and hearing the band.

This courteous and most gracious act on the part of the Kaiser in selecting the daughter of the President of the United States to name his Majesty's new yacht is one of exquisite taste, of excellent tact and far reaching diplomacy. It is a splendid move in the direction of harmony, full of pleasing progressions, and will have a sustaining, conciliatory effect, con amore, leading to and ending in a satisfactory finale agreeable to both nations.

The Kaiser at the same time has composed and furnished an International Theme, to which the world's writers in the press of all nations are contributing the variations.

What a "Kommers" the New York Liederkreis and other societies will arrange to welcome their German musical brethren! The imaginary sight and sound of which, with the innumerable "Salamander" and the musical (?) "Hoch soll Er leben" make me dizzy so that I can write no more.

DELMA-HEIDE.



PARIS, JANUARY 16, 1902.

THE appearance of Moriz Rosenthal at the last Lamoureux concert was the musical event of the past week. I cannot tell if Rosenthal has played in Paris since his debut as a child prodigy at the Salle Pleyel over twenty years ago. At all events, his name conveyed nothing to the public, as inquiries were heard on all sides as to who he was, and from whence he hailed. Curiosity was very great on the part of the public to hear the Viennese pianist, he having been remarkably well heralded beforehand. The walls of Paris covered by posters bearing the legend "Moriz Rosenthal se fera entendre au Concert Lamoureux" (Rosenthal will be heard at the Lamoureux concert), reminded one of the earlier appearances of Paganini, who, it is said, was always preceded, in the towns where he was to play, by notices proclaiming, Paganini fera entendre son violon.

Rosenthal achieved a great and well merited success before a very large and most critical audience. The marvelous courage and fire of his playing, the absolute surety

of his technic, his individuality, all appealed greatly to the audience in his original interpretation of Liszt's Concerto in E flat. He was recalled again and again, the audience insisting on an encore, which was granted. Rosenthal is giving several recitals here, and he will be heard in all the great composers for the piano. The splendid instrument used—Steinway—of great power and beauty of tone, lent itself to effects impossible of realization on a less perfect instrument.

A second hearing was given at the same concert of the first act of "Tristan and Isolde," with the same interpreters as on the previous Sunday. If Wagner's works were unknown in their original form, as he intended them to be given, and if excerpts from them, performed at concerts, were their only means of being heard, I could understand the reason for our symphonic conductors placing them on their concert programs. As these reasons do not, however, exist, since ample opportunities obtain for hearing the music dramas in the theatres it must be sheer obstinacy that prompts their continued presentment in this form. Or, can it be a Machiavellian plot on the part of conductors to disgust the public with these works, seeing that everything is against their proper comprehension when presented under such distinctly unfavorable surroundings? The Overture to "Egmont," by Beethoven, and the "Danse Macabre," by Saint-Saëns, two widely different compositions, preceded the first act of "Tristan."

Although not intended for the stage, Berlioz's "Damnation de Faust" has always seemed to me to have such inherent life, color and dramatic force as to demand a stage setting. In these days of progress in the arts of the theatre, what may seem impossible at one time may be quite practicable at a later period. Byron's "Manfred" and "Sardanapalus" were never intended for the theatre; indeed, the author congratulated himself on having written something impossible of presentment on the stage. And yet both of these works have been admirably mounted, and produced a great effect as stage plays. Berlioz's work was given a second performance at the last Colonne concert. The orchestra was admirable, playing with precision and attention to all the intricate details of the score. The vocalists were but mediocre, although perhaps the best obtainable. In Paris there is not, as in London,

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work enough to make it worth the while of really good singers to devote themselves exclusively to concert work apart from the opera. The song of students, the love scene, the duet of Faust and Marguerite interrupted by Mephisto's entrance, the different choruses, were all faithfully given and warmly received by a very large audience that filled the Châtelet Theatre.

At the last Conservatoire concert a Moorish Rhapsody by Humperdinck was produced, but did not make much impression. The critics do not find that the work had anything Moorish about it except the name. Nor do they find it very original, one saying that if Wagner's method were to disappear, one could always get his technic from Humperdinck. In his knowledge of developing a theme and skill in counterpoint the composer, however, is placed without a rival.

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A very interesting conference was given at the Schola Cantorum by Pierre Lalo, a well-known music critic, on Schubert. The difference between the musician's inner life and the grandeur of his compositions was made clear in a concise and interesting manner. Two of Schubert's songs were sung by Mlle. Bréval and two by M. Delmas. Risler played two impromptus and Marteau the Fantasia for Violin in C minor.

If the symphonic concerts in Paris have taken upon themselves the active propaganda of Wagner, the New Philharmonic Society seems to be devoting itself just as assiduously to the cult of Brahms. The Dutch Trio of Berlin—so called on account of its being composed of three Hollanders, Bos, van Veen and van Lier—gave the C minor Trio of Brahms, and that of Mozart in B flat. Their performance was marked by unanimity and fidelity of expression. Van Lier, the cellist, who is professor of his instrument at the Berlin Conservatoire, played as his solo Adagio and Allegro, by Boccherini, and the "Abendlied," by Schumann. The vocalist was Paul Darax (bass), who replaced Mlle. E. Blanc. He gave songs by Händel, Beethoven and the "Two Grenadiers" of Schumann.

The excellent organization known as the Chaigneau Trio has returned to Paris from Belgium. These clever artists are engaged to appear shortly at Madrid, in the month of March, giving three concerts, at which they will perform all Beethoven's trios.

At the Opéra Comique the new work by Arthur Coquard is being rehearsed daily. It is called "La Troupe Jolicoeur." Also at the same theatre, a one act opera by Ernest Reyer, "Maitre Wolfram," and which was the first work for the theatre of this composer, being first produced at the Théâtre Lyrique, in 1854. As Mlle. Lucienne Bréval leaves on January 24 for America, her part in "Grisélidis," the opera of Massenet, will be taken by Mlle. Cesbrin, a pupil from the Conservatoire, who has, I think, not yet

made an appearance. Program for the week: "La Vie de Bohème," Monday; "Grisélidis," Tuesday and Friday; "Carmen," Wednesday; "Le Juif Polonais," with Victor Maurel, Thursday; "Louise," Saturday.

At the Opéra, "Siegfried" is being given twice a week with great success. Miss Bessie Abbott being indisposed, was replaced in the part of the Forest Bird by Mlle. Berthe Mendès, who made a good impression by her fresh voice and purity of diction. Program for the week: "Les Huguenots," Monday; "Siegfried," Wednesday and Saturday; "Les Barbares" and "La Korrigane" (ballet), Friday.

A new opera in four acts and nine scenes has just been produced at Marseilles. It is called "La Belle au bois dormant" ("The Sleeping Beauty"), and is the work of Charles Silver, a grand prix de Rome, and pupil of Massenet. The book is by Michel Carré and Paul Collin. The music, it is said, is quite modern in style, and bears traces of Massenet's influence, particularly in the first act, where a melody, "Tout repose, la nuit descend," is of that smooth, easy flowing order so much affected by the composer of "Manon" and "Werther."

Mme. Sibyl Sanderson has contradicted the report that she is to sing in operetta next winter. Her approaching marriage with Comte Henry Fitz-James, however, it is announced, will not necessitate her withdrawal from the stage. The public will be gratified to learn this. To a reporter who recently interviewed him on the subject, the Count is stated to have said: "I understand something has been said about my taking a wife from the stage. I would suggest that I am not marrying a Gaiety girl." (Isn't this rather hard on the Gaiety girl?) "Madame Sanderson is a great artist, well known the world over, and holds a high rank in the profession!"

"Will she leave opera after our marriage? No; I think she has no such intention. The life of an artist belongs

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to the world. I should be wrong if I insisted on my future wife giving up opera."

Madame Sanderson, who has also been interviewed, says that she is much pleased with the success of her recent season with Grau in the States, but that if she returns—as she would like to—she will not again sing "Manon," as she finds that American audiences do not like this work. Mme. Sibyl Sanderson would prefer to sing in "Bohème" or "Lohengrin." Asked her opinion as to the musical critics, she said that the opera critics in San Francisco knew very little about either opera or criticism, and she is indignant at being thought nervous. Madame Sanderson gave it also as her opinion that: "Some American audiences prefer quantity to quality; that is, they would rather listen to a voice with volume than to a smaller voice, but of better quality and cultivation."

I think many of THE COURIER readers will find much that is very new to them, and possibly instructive, in all the above.

DE VALMOUR.

SONG RECITAL BY ILMA DORE.

MISS ILMA DORE, a pupil of Mme. Emilia Benie de Serrano, gave a song recital at Carnegie Lyceum last Tuesday evening (February 4), at which she was assisted by Louis Blumenberg, the cello virtuoso, and Emile Levy, accompanist.

The singer, a youthful maiden, showed in her varied program the result of judicious training. Her voice production is remarkable, and as she will continue studying with Madame Serrano, no harm can be done to her naturally fine voice. Miss Doré made her bow before the audience in an aria from Verdi's "Ernani," and this she executed brilliantly. The remainder of the program for the evening follows:

Mignon D'Hardelot
Auftraege Schumann
Sunshine Song Grieg

Ilma Doré.

Spring Song Abt
La Paloma Yradier
Tu me Dirais Chaminade
Serenade Strauss

Ilma Doré.

Romance Davidoff
Spinning Wheel Dunkler
Louis Blumenberg.

Aria from Aida Verdi
For All Eternity Mascheroni
Cello obligato by Louis Blumenberg.

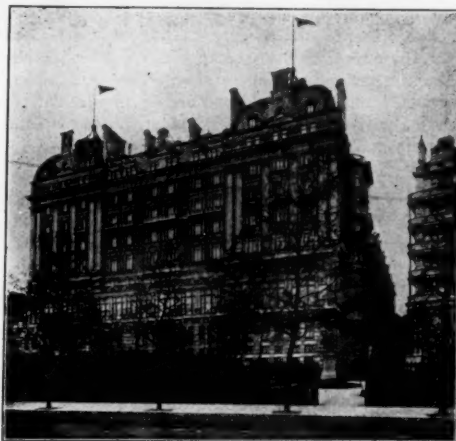
Irish Folksong Foote
L'Eclat de Rir Auber
Ilma Doré.

In Grieg's "Sunshine Song," in the "Spring Song," by Abt, and in the Irish Folksong by Foote, Miss Doré revealed to perfection the Serrano method of voice placing. The young singer has a great range, and when she gets older it will be time enough to expect her to interpret the styles of the different composers. On the vocal side Miss Doré attempted nothing that was beyond her voice, for she sang her arias and the songs with infinite ease and without affectation. Repose and, as we suggested, interpretative understanding will come in time. It would be manifestly unreasonable to expect from a girl in her teens what singers of thirty and older sometimes lack. Miss Doré was showered with bouquets and was cordially received. She was obliged to repeat the characteristic "La Paloma."

The cello solos by Mr. Blumenberg added greatly to the musical importance of the concert. In Dunkler's "Spinning Wheel" Mr. Blumenberg displayed marvelous virtuosity, and it was all accomplished without a trace of affectation. The Romance by Davidoff was played with tenderness, and both solos evoked enthusiastic applause. As an encore Mr. Blumenberg played a charming arrangement of Rubinstein's Melodie in F.

ERSKINE PORTER IN NEW ENGLAND.—This little artist has just returned from a most successful tour of the principal New England cities. On the 19th he sang at St. James' Episcopal Church, Derby, at 4:30, and in the evening at Christ Church, Ansonia, where his teacher, G. G. Daland, is organist and choirmaster. Both churches were crowded to hear the wonderful little singer, who made his reputation there in July. Master Porter sang while away for leading musicians of Bridgeport, New Haven, Westerly, Providence and Boston, by whom he has been heartily indorsed. He also had a flattering offer made him by a prominent Boston church, and booked engagements for the spring season.

MENDELSSOHN TRIO CONCERT POSTPONED.—Owing to the illness of one of the members, the concert by the Mendelssohn Trio Club, announced for yesterday afternoon, was postponed until next Tuesday afternoon, February 18.



HOTEL CECIL, LONDON.

January 25, 1902.

LAST Saturday afternoon Mr. Newman gave the first of his new series of symphony concerts at the Queen's Hall, and at it he gave conclusive evidence that he intends to sustain the reputation which he has already gained for giving the longest concerts in London. It is difficult to understand what advantage is supposed to be gained from giving performances of such abnormal length as these. Everyone agrees that they are much too long, and quite half the audience leaves before the end. Saturday's concert might well have been curtailed by half an hour; in fact, the Schumann Concerto could well have been spared altogether.

The soloist in it was Wilhelm Backhaus, and his performance left one wondering in what his claim to appear at a Queen's Hall symphony concert might consist. He certainly has a good technic and some fluency, but so have a thousand and one other pianists in these days. His reading of the concerto possessed no musical merit whatsoever. He seemed to be thoroughly out of sympathy with the music, and, in fact, I have never yet heard him play a concerto with which he was in sympathy. In novels heroines' finger are always made to "fly over the notes," and that is exactly what Herr Backhaus' fingers did, and, moreover, they flew over them about twice as fast as Schumann ever intended. Of passion or soul his reading did not display a single trace, and the performance was weak, flabby and thoroughly uninteresting. Small and light drawing room pieces he may, perhaps, play nicely, but when he attacks a composition that requires intellectual grasp he is found to be hopelessly wanting.

Herr Backhaus has, for some reason or reasons unknown, been engaged to play at a Philharmonic concert, so there is a chance for all of us.

Had the concerto been omitted the program would have left little to be desired. It included Berlioz's brilliant "Symphonie Fantastique," a work which is very seldom played here. Mr. Wood, however, is taking it up hot and strong; he gave a fine performance if it on Saturday, another at Friday evening's promenade concert, and it is announced yet again for the Sunday concert tomorrow. Two movements from Tchaikowsky's delightful Serenade, op. 48, were also given, and the incidental music written by Dr. Elgar for George Moore's play, "Grania and Diarmid," this being the first concert performance of it. The music is written in a sombre vein and is thoroughly Elgarish in style. Broad, dignified, with fine melodies and beautifully orchestrated, it is very typical of the composer at his best, and it is to be hoped that opportunities for hearing it will be frequent in future.

On Monday evening a delightful recital was given at the Steinway Hall by Mlle. Jeanne Laurent, an excellent reciter and actress, who is now living in London. Mlle. Laurent has the invaluable gift of humor and she makes her points neatly and without the least exaggeration. She gave several pieces, all of them with great success. She was at her best in "Five o'Clock Tea" and "Calais à Douvres," in which her clear enunciation and charm of style won her unbounded applause. The recital ended with an excellent performance of a modern French come-

dietta, "La Malade Imaginaire," in which Mlle. Laurent was assisted by a number of her pupils. Altogether the evening was a great success.

On Tuesday afternoon a totally unnecessary recital was given at the same hall by Frederick Norton. Mr. Norton is a baritone, with a decidedly good voice, who labors under the primary disadvantage of writing his own words, and tunes. His case is particularly unfortunate, as he is at his best in the lighter tunes, which he writes to words that are hopelessly feeble and futile, while some of his serious verses, which are really rather pretty, he fits out with melodies which do not even begin to pass muster. The humor of his puns about elephants and their trunks, and of his halting lines concerning dromedaries and fairies is of the very thinnest, while the coon songs, which he apparently produces in quite unlimited numbers, tell of the usual coon singing to the moon that he is true to his Sue, to the usual jerky tunes of which we have become so unutterably weary. If only Mr. Norton would content himself with singing other composers' songs his concerts might be of some interest, for he is a singer of talent. His own effusions, however, are so absolutely devoid of all literary or musical merit that they are too tedious for words.

On Wednesday afternoon an orchestral concert was given at the Queen's Hall to commemorate the anniversary of the death of Her Majesty Queen Victoria. The program hardly calls for comment, as it was so perfectly familiar. Under the circumstances this was, perhaps, just as well, and it must be confessed that it was admirably chosen for the occasion. The symphony, it need hardly be said, was Tchaikowsky's "Symphonie Pathétique," and Mr. Wood has rarely given a finer reading of the work. In addition to these there were the "Trauermarsch" from "Götterdämmerung" and Sullivan's "In Memoriam" Overture, while Miss Florence Schmidt and Mme. Kirkby Lunn sang, Murray Carson recited and Mme. Beatrice Langlay played a violin solo.

One of the pleasantest concerts of the week was that given by Leopold Godowsky at the Bechstein Hall. He opened the program with Tchaikowsky's fine but very little known Sonata in G. Godowsky was heard at his best in this most interesting work. His brilliant technic and extraordinary power enabled him to grapple most successfully with the almost orchestral effects of the first movement. He played the whole work with really remarkable breadth; in the loudest passages he never became noisy; while in the softest, such as the end of the slow movement, his pianissimo was beautifully soft and rich. He was also quite at his best in Brahms' fine Rhapsody in B minor, while among other pieces that he gave were those of Mendelssohn's "Songs Without Words," some studies by Poldini, and an arrangement of his own of Weber's "Perpetuum Mobile" in C, wherein the difficulties were greatly enhanced. The playing of this brilliant pianist is so much appreciated here that it is good news to learn that Schulz Curtius has arranged two more concerts for him in the spring.

In the evening Coleridge Taylor's cantata, "The Blind Girl of Castel Cuillé," originally written for the Leeds Music Festival, was given by the Royal Choral Society at Albert Hall. When this work was first produced it was felt that several inconsistencies might well be remedied. The words of Jane, for example, were given to the chorus, while the part of the boy Paul was written for a baritone. Coleridge Taylor has altered all this, and Paul is now really a boy; while Jane, if not a "crippled crone," is at any rate single and of the feminine gender. The work is considerably improved by this, but it cannot be regarded as an example of the composer at his best. He has by no means been successful in catching the dramatic character of the words, while the choruses are sadly lacking in variety. The work suffered somewhat from being performed in so large a building. Much of its effect depends upon subtle points in the scoring, and Albert Hall is peculiarly unkind to subtle effects. It may not, therefore, be altogether the composer's fault if the performance did not prove an unadulterated success, and before damning the work it would be well to hear it again in a smaller building.

On Friday afternoon Ernst von Dohnányi, a pianist who made a very decided success when he first came to

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England a year or two ago, gave a recital at St. James' Hall. It must be confessed that the promise which he displayed at his first appearances has not been fulfilled. At that time he was very young, and he bade fair to stand in the front rank of modern pianists. Since then he seems to have stood still. One would have expected that the years would have given him a deeper insight into music and a command over a wider range of feeling. Such, however, has not been the case. He plays Beethoven well, and his performance of the Sonata, op. 106, was quite interesting. The reading, however, which he gave of Schumann's "Etudes Symphoniques" was dull and colorless. One could not help remembering the remarkably fine performance which Harold Bauer gave of these studies when he was over here, and the comparison was fatal to Dohnányi. Bauer's reading was full of variety, and every bar that he played was interesting. Dohnányi's, on the other hand, was cold and monotonous, and the contrasts that exist between the various sections were not brought out well. He is, in fact, artistically undeveloped, and, though time may yet work wonders for him, his progress at present is not what it ought to be.

Minor concerts were given on Thursday by Pauline Varda and Marianna Tostia at the Salle Erard, and on Friday by Miss Agnes Stewart-Wood at the Bechstein Hall.

The program of Tuesday evening's promenade concert was decidedly interesting. It contained two novelties, one being a piano concerto from the pen of Ludwig Schytte, and the other a symphonic poem, called "Alastor," by Ernest Blake. The concerto calls for little comment, for originality is not its strong point. If it had been better played than it was by Mme. Riss-Arbeau its effect would probably have been greater, for she entirely missed the fiery, rhapsodical character of the last movement. It is, however, never likely to rank among the classics. Ernest Blake's work is interesting, as being an endeavor on the part of a young musician to catch some of the spirit of Richard Strauss. His tender years—he is only twenty-three—probably has much to do with the fact that he is not altogether successful. He does not as yet quite understand his instruments, and many of the experiments with which the work abounds failed to come off. If this work has to be laid aside, as being something of a youthful indiscretion, Mr. Blake need not be discouraged. He has made a step in the right direction, and if "Alastor" is only Strauss and water he may do better later on.

Broad Street Conservatory of Music.

AN interesting event took place at the Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia, Wednesday evening, February 5, when Miss Viola F. Moffit, of Wilmington, Del., gave a recital, assisted by Mr. Combs and Edmund Thiele, which was much appreciated by the audience. Miss Moffit, who has been under Mr. Combs' instruction for some time, is a pianist of exceptional ability.

The program included selections by Chopin, Schumann, Bach and Mendelssohn, and was played entirely from memory:

Prelude and Fugue, B flat.....	Bach
Sonata, op. 7.....	Grieg
Etude, op. 10, No. 12.....	Chopin
Nocturne, op. 15, No. 2.....	Chopin
Fantaisie Impromptu, op. 55.....	Chopin
Valse, op. 42.....	Chopin
Hallade, op. 23.....	Chopin
Nachtstücke.....	Schumann
The Maiden's Wish.....	Chopin-Liszt
Love Dreams.....	Liszt
Trio, op. 43.....	Mendelssohn

Music in Brooklyn.

Brooklyn Institute Song Recital.

FOUR excellent singers appeared at the song and piano recital at Association Hall last Thursday evening, it being the second in the new year's series. Mrs. Caroline Mihr Hardy, soprano, and Miss Alice Sovereign, contralto, were the newcomers. Mrs. Hardy is a Serrano pupil, and her method of singing shows the result of correct training in every essential. Her voice is one of those rare dramatic sopranos that seem created to sing all styles of music convincingly. And the singer gave a good illustration of this in her selections, "Thy Presence," Stebbins; "The Violet," Helen Hood, and "Dich Theure Halle," Wagner. "Thy Presence" is rather an impassioned song (too impassioned for reasonable mortals, perhaps), and the composer, G. Waring Stebbins, at the piano, played the accompaniment vigorously. "The Violet," by Helen Hood, proved a dainty, winsome little thing, and then in marked contrast came the aria from "Tannhäuser," in which Mrs. Hardy sang the high B in a way that revealed not only an unusually brilliant voice, but a voice placement that speaks highly for the Serrano studio teaching. In the concerted numbers Mrs. Hardy displayed skill as a musician.

Miss Sovereign's beautiful contralto and sympathetic singing delighted the audience. As solos she sang "Lungi Dal Caro Bene," by Secchi, and a lullaby by Arthur Goring Thomas. Miss Sovereign has sung with success at the New England festivals, and we trust she will be heard again at a Brooklyn concert, for good contraltos, like black pearls, are not discovered every day. Paul Dufault and Herbert Witherspoon, both popular in Brooklyn, completed the quartet for the evening. Mr. Dufault's singing is notable for its distinction and taste, and he is always certain to win his audience. His solos were "Champs Paternels," from Mehul's "Joseph in Egypt," and "Stances," by Fleiger. Mr. Witherspoon, one of our best concert and oratorio basses, scored an immense success with his songs, and very characteristic songs at that, "Chanson Bachique," Bizet; "Ich trage meine Minne," Richard Strauss, and "Rhine Wine Song," Franz Ries.

The recital was opened and closed with a quartet by the four singers. At the opening Hofmann's "Gold and Jewels Brightly Gleaming" was sung, and the people were sent away after hearing the joyous strains from the "Bridal Chorus" from Cowen's "Rose Maiden." It might be said that no better ensemble singing has been heard at an Institute concert. This would apply also to the two duets, "I Feel Thy Angel Spirit," Graben-Hoffmann, sung by Mrs. Hardy and Mr. Witherspoon, and "From Autumn to Spring," by Carl Fiqué. The latter, by the way, is one of the most spontaneous and melodious compositions the writer ever heard by this composer. The Fiqué duet was sung by Miss Sovereign and Mr. Dufault. The piano accompaniments were played by Mr. Stebbins, and his name was magnified upon the program as "The Musical Director." These musical titles are almost as confusing and amusing as the military titles down in Kentucky and Texas. Perlee Jervis, the solo pianist of

the recital, played Schubert's "Moment Musical," a Gavotte by Bach, transcribed by Saint-Saëns; the "Liebestraum," by Liszt, and "March Wind," by MacDowell, and if he had not later attempted the great Liszt Polonaise in E major all would have been well. Mr. Jervis is not technically equipped nor by nature fitted for such a composition—a composition, it should be said, that requires hands and the understanding of a Paderewski or a Gabilowitch. As it was Mr. Jervis' performance of the Polonaise was a sad travesty on piano playing. However, the plan of engaging local artists for some of the Institute concerts is one that should be heartily encouraged.

The next recital in the series will be given Thursday evening, February 27, by Mrs. Marie Zimmerman, soprano; Mme. Gertrude Stein-Bailey, contralto; Ellison van Hoose, tenor; Julian Walker, baritone, and Herman H. Wetzler, piano.

Hugo Troetschel gave his 106th organ recital in the German Evangelical Church last Monday evening. Mrs. Katherine Noack-Fiqué was the assisting vocalist. Three new compositions were on the program, which follows:

Fantaisie Dialoguée (new).....	Böellman
Intermezzo, from Sonata No. 20 (new).....	Rheinberger
Melody in B flat (new).....	A. Jonas
Solo, Song of Penitence.....	Beethoven

Toccata in D (Doric).....	S. Bach
Vorspiel to Act III, Meistersinger.....	Wagner
Carillon de Louis XIV. (1648).....	Neustadt
Allegro, from Reformation Symphony.....	Mendelssohn

Thou Art My All.....	Bradsky
Good Night, Rhenish Serenade.....	Ancient
Adagio, from the Second Organ Symphony.....	Wider
Ride of the Valkyries, from Walküre.....	Wagner

More about this recital next Wednesday.

The Venth-Kronold String Quartet, assisted by August Arnold and William E. Bassett, pianists, gave a concert at Wissner Hall Monday evening. A criticism will be published next Wednesday.

Miss Augusta Cottlow, the brilliant young pianist, is announced as the soloist of the second concert for young people at the Academy of Music next Saturday afternoon, February 15. With the orchestra, Miss Cottlow will play the Grieg Piano Concerto in A minor, and later she will add a group of soli.

The next visit of the Boston Symphony Orchestra to Brooklyn will be Monday evening, February 17. Fritz Kreisler will appear as soloist. Mr. Gericke has arranged this program:

Overture to Racine's Athalie, op. 74.....	Mendelssohn
Symphony No. 6, Pathétique in B minor, op. 74.....	Tchaikowsky
Concerto for Violin, No. 1, in G minor, op. 26.....	Bruch
Prelude to Die Meistersinger.....	Wagner

By invitation from the Brooklyn Institute, the Brooklyn Arion will give a concert at the Academy of Music on March 13. Before that date, on March 9, the Arion will give at the clubhouse of the society a Heinrich Heine matinee. In April the Arion Society will present Schumann's "Rose Pilgrimage," and a "Te Deum" by a German composer. Arthur Claassen, the conductor of the Brooklyn Arion, and formerly the conductor of the United Singers of Brooklyn, is winning considerable fame in Germany as a composer. The *Sängerhalle*, the journal of the Sängerbund of Germany, published a review by the German critic Heinrich Schöne, in which two choruses by Mr. Claassen were highly praised. The *Staats-Zeitung* of Feb-

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ruary 3, 1902, republished an extract from the review, and a translation of the same is here reproduced:

"Quite splendid choruses, which seem interesting in every respect, and which must indeed produce a fulminating effect. Arthur Claassen has offered us in his op. 31 and 32."

In the same article Mr. Schöne deplors the lack of inspiration in the mass of compositions for male choruses, and for that reason avers that the Claassen compositions are a relief.

With Dr. Victor Baillard as conductor and one of the soloists, the Baillard Glee Club gave a concert at the Pouch Mansion last Wednesday evening. Dr. Baillard sang "I Love Thee," by Hammond; "All Through the Night" (Old Welch), and Whiting's setting for "Danny Deever."

HAARLEM PHILHARMONIC MUSICALE.

Burmeister and Bispham Present "Enoch Arden."

THE music committee of the Haarlem Philharmonic Society deserves a special vote of thanks for the program arranged for the fourth morning musicale given in the Astor Gallery of the Waldorf-Astoria last Thursday. A great pianist, Richard Burmeister, and a magnetic opera singer, David Bispham, divided the honors, and alternately stirred and charmed a large audience of fashionably attired women. The first part of the morning was devoted to the presentation of Richard Strauss' powerful setting for Tennyson's tragic poem, "Enoch Arden," and a more beautiful presentation no one could desire to hear. Should Mr. Bispham lose his singing voice he could turn to the dramatic stage, for his speaking voice is rich and resonant. His reading of the poem was manly and sympathetic, and the thrilling climaxes were made with telling effect. The melodrama for the piano, played by Mr. Burmeister, reveals to us the composer at his best. Dramatic, poetic, pathetic and all the varying tints of descriptive music are to be found in this wonderful score. It is soul music; it is heart music, and again it is music that makes its appeal to the intellect. Mr. Burmeister's performance reached the highest plane of musicianship. It was something infinitely superior to great piano playing, for the artist completely effaced the virtuoso, and gave a remarkable portrayal of a remarkable music drama. When the voice of the speaker and the notes of the piano died away at the close in a tragic whisper there were few dry eyes in the room.

As the second part of the morning the artist gave this program:

Benediction of God in Solitude.....	Liszt
Transcription of Chopin's Maiden's Wish.....	Liszt
Mr. Burmeister.	
Traum durch die Dämmerung.....	R. Strauss
Schlagende Herzen.....	R. Strauss
Mr. Bispham.	
Hungarian Rhapsodie, No. 9.....	Liszt
Mr. Burmeister.	

There were fine contrasts in the above numbers, and the members of the society and their guests keenly enjoyed the selections. The Liszt compositions played by Mr. Burmeister are rarely heard here. It will be noted that he played the Ninth Rhapsody, one that seldom is put on a program in New York. Mr. Bispham made the Strauss songs interesting, and as the piano accompaniments were played by Mr. Burmeister the musical importance was enhanced.

Mrs. Orison B. Smith is the chairman of the music committee, and those associated with her are Mrs. Frank Littlefield, Mrs. Arthur A. Stilwell, Mrs. John Boulton Simpson and Mrs. C. Edgar Anderson. Mrs. Richard Burmeister and Emil Paur were among the invited guests.

MUSICAL

CLUBS.

Claremont, N. H., is to have a music festival on February 6.

The Singers' Club gave a concert in Akron, Ohio, February 4.

The Junior Musical Club met at Rockford, Ill., last week, with Miss Maud Cornish.

The Ladies' Thursday Musicales will give its annual open meeting February 1 in Minneapolis, Minn.

A concert on the forty-fourth anniversary of the Lehigh (Pa.) Saengerbund delighted a large audience on January 29.

The Orange (N. J.) Musical Art Society gave the first concert of its sixth season in Music Hall, Orange, January 24.

A festival concert, including Rossini's "Stabat Mater," was given for the benefit of the Champlain Choral Union in Plattsburg, N. Y.

The second of the series of artist concerts, under the auspices of the Mozart Club, Dayton, Ohio, was a piano recital by Mary Wood Chase, of Chicago.

Miss Dimmick, Miss Miller, Miss Robinson and Miss Krauss contributed the numbers of the postponed musicale of the Women's Musical Club, Columbus, Ohio, last week.

The Grand Forks (N. Dak.) Thursday Musical was entertained by the Fargo Thursday Musical at the home of Mrs. W. A. Gordon, Grand Forks, on Thursday evening, February 6.

The Musicales gave a miscellaneous song recital at the home of Mrs. George Spahr, Lebanon, Ind., January 22, their regular meeting day. The next meeting will be with Mrs. L. B. Jones, February 12.

"Mamzell Marie" is the title of the comic opera to be given by the Algonquin Club, of Brockton, February 10, 11 and 12. The book and lyrics are by Fred Winsor Sargent and the music by Sylvester Grant.

A musical evening was the program for the Woman's Club at Danville, Va., January 27, and was carried out by Miss Swift, of Wilmington, Del; Miss Roberta Allen and Miss Isabel Chamberlain, of Media, Pa.

Through the efforts of Miss Florence Marsh, musical director in the Grand Rapids (Mich.) public schools, the St. Cecilia Society is to take up the encouragement of higher ideals in music in the public schools.

Mrs. Carrie Bishop Searles was soloist at the Fort-nightly Club concert at Cleveland, Ohio, on the 4th. She was heard in a group of five songs, by Schubert and Schumann. The Philharmonic String Quartet assisted.

The open meeting of the Tuesday Morning Musical Club at Knoxville, Tenn., was enjoyed by members and several guests January 28. "American Composers" was the literary and musical theme discussed in an excellent paper presented by Mrs. Henderson.

The soloists who assisted the chorus in the oratorio "Paradise," given by the Pilgrim Choral Society at Montclair, N. J., February 7, were: Miss Julie M. Young, soprano; Mrs. William T. Ropes, contralto; Elliott Marshall, tenor, and Robert Stanley, bass.

At the next public concert of the Beethoven Club, Sioux City, Ia., Mrs. G. A. Dudley and Miss Kent will be in charge of the program. Mrs. Dudley will be assisted

by the Presbyterian Orchestra and Miss Kent will furnish the vocal numbers.

A Pianola concert, complimentary to the Clara Schumann Club and their friends, was given by the Whitney & Currier Company, at Findlay, Ohio, on January 31. Bertram Schwahn, baritone, of Toledo, sang. Walter Sawhill, of Toledo, was at the Pianola.

An afternoon with opera was given by the Cecilian Musical Club recently at Lancaster, Ohio. Those taking part were Mrs. William Goetz, Miss Helen Keller, Mrs. James T. Pickering, Miss Maude Welsh, Mrs. John Matlack, Mrs. Charles Bradley and Miss Frances Wolfe.

The second concert of this winter by the Women's Musical Society, of Watertown, N. Y., will be given on February 27, the chorus work being under the direction of Louis Baker Philips, of Syracuse University. The cantata, "The Vision of the Queen," by Augusta Holmes, is to be sung.

Bemidji, Minn., has a Thursday Musical. The great composers are being studied this season, and the next meeting will be devoted to a study of Schumann. Mrs. R. B. Foster, president; Mrs. Roberts, vice-president; Mrs. Kelsey, secretary and treasurer, and Miss Halde-mann, librarian.

The Philadelphia (Pa.) Music Club gave Gilbert and Sullivan's operetta, "Trial by Jury," on February 3. The cast was: N. Joseph Englebert, Marie Schaum, R. Hastings Wilson, Jas. A. Donnelly, D. B. H. Macauley, Dr. W. R. Roe, Dr. J. Glen Fling and A. D. Smoker. Preston Ware Orem directed.

The annual election of officers of the Sinfonia has just taken place at the Broad Street Conservatory of Music, Philadelphia, Pa., when the following officers were elected to serve for one year: Luther Grimes, president; John K. Witzemann, vice-president; Gilbert R. Combs, treasurer; Stanleigh R. Meaker, secretary; Harry Zimmerman, librarian, and Edmund Thiele, warden.

The Concord (N. H.) Oratorio Society has voted to give a festival about May 1. Work was begun on the preparation of Verdi's "Requiem," which will be the large work of the festival. This has been heard but a few times in New England and its presentation here will be the first in New Hampshire. As was the case last year Henri G. Blaisdell and Charles S. Conant will share the conducting of the concerts.

The Duluth (Minn.) Male Glee Club, assisted by Mrs. Maude Fenton Bollman, the Temple Quartet, Flaaten's Orchestra and Margaret Hoelscher at the piano, gave their first concert on January 29. C. W. Weeks is the musical director, and the officers are Frank Schultz, president; Herbert W. Richardson, vice-president; David G. Black, secretary; James W. Walker, treasurer, and William G. Starkey, librarian. This is a new organization that is doing good work, as shown by the fine program presented. Another concert will be given late in the spring with some New York soloists. The members are: D. G. Black, E. C. Clow, C. P. Earl, R. J. Hamp, A. E. Larson, C. A. Turning, J. W. Walker, R. H. Welles, L. M. Bolter, H. Brown, R. J. Dunlop, Carl Olson, J. A. Roth, H. W. Stoller, C. Stone, J. B. Williams, A. H. Brocklehurst, C. P. Frank, J. M. George, W. H. Hancock, W. H. Hancock, Jr., G. D. Jewell, L. McGregor, W. N. Richards, H. W. Richardson, W. G. Starkey, C. Wing, K. L. Anderson, E. E. Olund, John Olson, J. P. Pulaski, G. J. Ryan, F. Schultz, A. R. Sabin, H. W. Skuse and C. E. Willoughby.

The Chaminade Ladies' Glee Club gave its second concert for the season at the Pouch Gallery, Brooklyn, New York, on the 4th, under the direction of Mrs. Emma Richardson-Kuster, with Otto Dudley Richardson as accompanist. C. H. Middleton, baritone, was the chief visiting soloist, and Signor Forte, flute, and H. J. Richardson, cellist. Besides the admirable chorus singing of the club the concert was notable for the solo work of Cham-

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inade members, those contributing in this way being Mrs. Blauvelt, Mrs. Le Roy, Mrs. Wicks and Mrs. Iler.

The Friday Morning Club, of Worcester, Mass., met January 26 at the club rooms. The assisting artists were Mr. Heberlein and Mr. Strasse, of the Boston Symphony Orchestra. A Brahms program was given by the following: Mrs. John L. Brand, Mrs. Inez Buss Knowles, Mrs. C. H. Prentice, Miss Ingraham, Miss Mary F. Tucker and Mrs. Stimpson.

During the past week a musical club has been organized in Springfield, Mass., by young women for the purpose of studying the famous composers. At the first meeting of the club, with Miss Greer, Bach was the subject. The list of members include Miss McClean, Miss Clara Reed, Mrs. Harry Greene, Miss Mary Greer, Miss Louise McClean, Miss Ada Mayo, Miss Pauline Day, Miss Adams, Miss Mattoon and Miss Louise Stevens.

The Women's Musicales Club, of Burlington, Ia., gave a program on January 27. The subject was "The Music of France," and the most famous composers of that school.

A new musical club is to be formed from the leading singers of Worcester churches. Concerts and musicales of a high order will be given. Among those who will probably be included in the list of membership are: Alfred K. Miller, Mrs. Dorothy McTaggart Miller, Mrs. Inez Buss Knowles, Walter S. Knowles, Miss Edith V. Elsbree, Miss Ethel M. Robinson, Harry A. Cook, Mrs. Mitchell, Mrs. Pierce, James A. Saxe and Dr. A. J. Harpin. The leadership of the club will be undertaken by S. Eugene Buzzell, musical director of Central Church.

A concert was given at Louisville, Ky., February 7, by the mandolin and guitar class of the Business Women's Club for the benefit of the building fund. A number of Mrs. Mouchon's private pupils assisted, and there were forty-two performers, including Miss Margaret Hegewald, Miss Bettie Clark, Miss Mary Cecil, Miss Mene Marshall, Miss Elsie Block, Miss Austine Burkhardt, Miss Viola Burkhardt, Miss Hallie Hilpp, Miss Gussie Bronner, Miss Lillie Lawrence, Miss Katie Mazzoni, Miss Susie McCullough, Miss Elizabeth Brennan, Miss Elizabeth Neff, Miss Sophia Neff, Miss Emma Heeter, Miss Susie Rose, Miss Estella Bradford, Miss Maggie Gloor, Miss Flora Loomis, Miss Lizzie Lawrence, Miss Cornelia Yeager, Miss Hattie McWilliams, Miss Nora Kirch, Miss Ollie Wells, Miss Helen Frishe, Miss Gretchen Oeltzen, Miss Lulie Dalton, Mrs. Dalton, Eugene Hodgins, Walter Block, Brooks Reibert, Winfred Himes, Sidney Mendel, Oscar Brockman, John Heeb, E. Merchant, Will Merchant, Walter White, Terrell White and Herbert Moses.

The Lebanon (Pa.) Choral Society gave a concert on January 24. Prof. Edward A. Berg, of Reading, is the director. The soloists were: Prof. Benjamin W. McComsey, of Lancaster, leader of the Apollo Orchestra; Miss Mary B. Denton, of New York, and Mrs. Harry E. Hook. Henry W. Siegrist accompanied Miss Denton and Prof. Berg. Mrs. Hook. C. G. DeHuff was the chorus accompanist. The list of active members of the Choral Society is as follows: C. E. Altenderfer, Susan K. Becker, Anna Benson, Kathryn Bittner, Alta Booth, Daisy L. Breulin, Lillie Burky, Bessie Eckenroth, Mrs. Charles G. Frantz, Rosa R. Frost, Lucy Habecker, Annie T. Hartranft, Florence L. Hauer, Mrs. S. M. Jaquay, Bertha Mae Jones, Alice R. Krill, Barbara E. Light, Annie K. Mahaney, Mary E. Martz, Rena Miller, Bertha E. Miller, Helen Hoffa Morgan, Mrs. Anna Mumma, Sarah E. Musser, Minnie E. Pott, Florence Richards, Alice Richards, Mrs. W. E. Schaak, Emma M. Schmauk, Mary E. Schropp, Mrs. A. B. Shiffer, Sara Shugar, Mrs. Henry W. Siegrist, Effie C. Snyder, Mrs. R. G. Stanley, Carrie Stoeber, Elizabeth M. Weidman, Kathryn A. Wise, Bertha Katherine Andrews, Mrs. H. P. Berger, Ethel DeHart Chaney, Lizzie A. Dampman, Mrs. James B. Good, Minnie W. Habecker, Carrie Habecker, Blanche Hallman, Mrs. H. J.

Hayden, Mrs. H. E. Hook, Sara Mark, Mrs. Samuel A. McAdam, Catharine M. Musser, Sara E. Rauch, Mrs. A. A. Ritcher, Mrs. J. C. Schmidt, Florence A. Shugar, Verna E. Spangler, Rebecca Stanley, T. Helen Ulrich, George W. Altenderfer, C. J. Barr, W. S. Bruce, Charles G. DeHuff, H. E. Hook, John Hunsiker, Jr., Fred. W. Light, Walter C. Martz, J. K. Raudenbush, H. C. Roeder, Edward E. Sholly, Paul W. H. Shott, R. H. Spicer, William E. Stahler, F. L. Fisher, A. J. Lewis, L. C. Walter, Thomas Williams, John W. Wunderlich, Peter J. Dahm, Wilson Edwards Beattie, J. Irwin Bressler, Paul H. Diehl, D. Miller Early, Edmund Good, J. M. Hannan, Moses M. Heagy, A. G. Light, Morris K. Light, H. H. Lineaweaver, G. W. McAdam, Samuel A. McAdam, Grant L. Miller, H. H. Mumma, Ernst P. H. Platteicher, Elvin O. Rickert, Samuel Riegel, A. A. Ritcher, John Ruth, Frank B. Rutter, J. Edward Shiner, Henry W. Siegrist, Harry R. Snell, John H. Stein, J. R. C. Wrenshall, Charles A. Geesey and A. K. Rees. The associate members are all contributing members and include the following: Jere Hess Barr, Mrs. Horace Brock, Horace Brock, John Beattie, John Brock, Deborah Brock, F. B. Brady, Edward S. Bromer, W. S. Bruce, Martin Cohen, Edward R. Coleman, T. R. Crowell, Miss Fanny Coleman, Herbert B. Cox, Gilbert L. DeHuff, Andrew Dotter, John S. Early, Thomas Evans, Hon. A. W. Ehrgood, C. W. Few, Mrs. C. B. Forney, H. C. Gable, Eleanor E. Green, Henry C. Grittinger, Dr. D. P. Gerberich, Mrs. M. B. Greer, D. R. Haight, C. M. Hallman, J. M. Hannan, George W. Hayes, H. J. Hayden, C. V. Henry, J. L. Hauer, A. Hess, T. K. Hildebrand, William Hutchinson, E. S. Kase, O. G. Klopp, C. R. Lantz, T. T. Lineaweaver, S. P. Light, James Lord, F. E. Meily, A. H. Miller, Grant L. Miller, H. Ray Miller, H. O. Nutting, John Mitchell Page, H. M. M. Richards, Benj. Ruth, I. M. Rutter, L. Samler, J. C. Schmidt, Col. A. Frank Seltzer, Henry W. Siegrist, Jacob H. Shenk, J. M. Shenk, Christ Shenk, Howard C. Shirik, Mrs. W. E. Stahler, M. B. Spangler, Laura K. Uhler, Vara A. Uhler, W. Wishart Van Every, M. H. Wagner, William H. Warner, S. Elizabeth Weidman, Asa A. Weimer, L. E. Weimer, George B. Woomer and A. C. Zimmerman. The board of directors is composed of the following: President, Henry W. Siegrist; vice-president, Samuel A. McAdam; secretary, H. C. Roeder; treasurer, J. K. Raudenbush; librarian, George W. Altenderfer; J. William McAdam, H. H. Lineaweaver, James Eckenroth, A. A. Ritcher, Morris Light and Grant L. Miller.

The Chaigneau Trio.

HERE are more European press notices on the work of this clever trio:

The three sisters Chaigneau, from Paris, produced a most remarkable impression by their admirable performance of Saint-Saëns' Trio in F major.—Allgemeine Musikalische Rundschau.

The trio of the sisters Chaigneau, from Paris, has been playing in Berlin and here. The performance of the three young ladies was throughout perfect, and fully justified the expectations of our public, which is used to hear excellent chamber music. The three sisters not only played with perfect technique, but they also charmed us with their refined taste and artistic and poetical feeling.

The violinist Mlle. Suzanne and the cellist Mlle. Marguerite play with a most agreeable tone, absolute clearness and elegant bowing. The pianist, Mlle. Thérèse, although giving much force and rhythm, always produced a most beautiful and never hard tone. Her technical power is quite irreproachable. The ladies began with a trio in F major, by Lalo, and the ensemble gave immediately the impression that three thoroughly musical natures had met. The Saint-Saëns Trio, F major, interpretation was still more valuable. One cannot imagine a more elegant and brilliant performance than that of the three artistic French ladies. Two graceful little pieces, a rondo by Rameau and a bolero by Arbos, met with enthusiastic applause, as well as the Spanish Dance which the young ladies gave as an encore. The Trio Chaigneau will certainly meet with great success everywhere in Germany, and we hope that those who take an interest in chamber music will go to hear the most excellent playing of the three sisters.—Schlesische Zeitung, Breslau, November 13, 1901.

JULIAN EDWARDS.

JULIAN EDWARDS, author of the score of "Dolly Varden," the comic opera which had an auspicious opening at the Herald Square Theatre on Monday, January 27, was born in Manchester, England, in 1855. While young he gave evidence of possessing musical talents of a very superior order, and was sent to the University of Edinburgh to take a course in music. He studied under Sir Herbert Oakley.

In 1873 Mr. Edwards went to London and took an advanced course of study under Sir George Macfarren, whose writings on harmony are considered an authority. He joined the Carl Rosa Opera Company in 1875 as maestro al piano. Two years later found Mr. Edwards conductor of the Royal English Opera Company, and it was with this organization that he produced his first opera at Covent Garden, which was entitled "Victorian," the book of which was founded on Longfellow's "Spanish Student."

Thirteen years ago Mr. Edwards came to New York to produce "The Queen's Mate" for J. C. Duff. The association with Mr. Duff continued for several years. The first opera Mr. Edwards wrote in America was "Jupiter," the libretto of which was written by Harry B. Smith. "Jupiter" was successfully played by the Digby Bell Opera Company. Shortly after this Mr. Edwards commenced to collaborate with Stanislaus Stange. The result of their joint work is as follows: "Friend Fritz," for John Mason and Marion Manola; "Madeleine; or, The Magic Kiss," for the Camille D'Arville Opera Company; "The Goddess of Truth," for Lillian Russell; "Brian Boru," for the F. C. Whitney Opera Company; "The Wedding Day," for the Russell, Fox and De Angelis Opera Company; "The Jolly Musketeer," for the Jefferson De Angelis Opera Company, and lastly "Dolly Varden," for the Lu'u Glaser Opera Company. Three seasons ago Mr. Edwards also wrote the score of "The Princess Chic," which is still successfully running.

Probably the most important work in the line of comic opera that Mr. Edwards has yet turned out is the score of "Dolly Varden," which the Lulu Glaser Opera Company is now playing at the Herald Square Theatre, New York. It has been the almost universal opinion of competent critics that his latest score is his best. There are four songs in "Dolly Varden" any one of which would make a comic opera famous. They are "The Lay of the Jay," "Dolly Varden," "Lovers' Lane" and "Love Is All," and they will surely outlast the life of the opera. In his ensemble and concerted numbers Mr. Edwards is particularly masterful and impressive.

A consultation with Mr. Edwards' music publisher will develop the information that his works enjoy as fine a sale as any of the well-known composers of to-day, and it will be found that there are few music racks in the better class of American homes that do not contain some of his compositions.

There are two sides to Mr. Edwards' musical character, and Americans have seen only the lighter one. His serious work is "King René's Daughter." This work, together with several overtures, symphonies and compositions of chamber music, is well known in Europe. Mr. Edwards has published abroad a Sonata for the piano and a Quintet for strings and piano. He is at present at work on a grand opera or lyric drama entitled "Elfinella," of which two acts are written; it would have been completed had there been any hope of a production, but Mr. Grau produces only foreign works.

AMY ROBIE.—Amy Robie, who is filling many engagements this season, has taken charge of the violin department of Wilson College, Chambersburg, Pa., for February, returning to New York every ten days to meet her pupils and make her appointments.

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MUSICAL

PEOPLE

Mrs. Horton is musical director of the Topeka (Kan.) College.

Mrs. A. T. Helm's pupils in music gave a recital in Lexington, Ky., last week.

Mrs. Katherine Quirk Conly gave a studio musical recently at Worcester, Mass.

A "musical tea" was given by Miss Charlotte Robinson recently at Columbus, Ohio.

A musicale was given January 25 at the home of Miss Alice Roberts, Elmira, N. Y.

At Carlinville, Ill., a music recital was given at the studio of Prof. P. O. Landon recently.

The pupils of Arkless Brothers gave a recital January 28 in the Vocal Institute, Norristown, Pa.

L. Harry West, formerly located at Lowville, has removed to Canton, N. Y., and opened a studio.

The Southern Conservatory of Music gave its second pupils' recital January 31 at Chattanooga, Tenn.

A concert was given by the pupils of the Leefson-Hille Conservatory of Music at Philadelphia, Pa., February 8.

A piano recital was given January 25 by the pupils of Mrs. Charles Chapple at her residence, Zanesville, Ohio.

January 28 Heber Coleman was the host at a musical in Memphis, Tenn. The artist of the evening was Joseph Denck.

The piano pupils of Mrs. Frank L. Tuck played Haydn's compositions on January 24 at her home, Bangor, Me.

Edward J. Napier and W. K. Steiner have been the soloists at recent organ recitals in Carnegie Music Hall, Pittsburgh, Pa.

Professor Hover and his assistant, Miss Polster, of the musical department of Denison (Ia.) College, gave a recital January 29.

An audience was present at the twenty-first recital of the pupils of Mrs. Virginia Pingree Marwick in Hartford, Conn., January 27.

C. B. Rutenber will on May 1 next become organist and director of music in the First Congregational Church, Poughkeepsie, N. Y.

Miss Alma Edwards, a young pianist, has just graduated from the musical department of the Springfield (Mo.) Normal School.

A good sized audience attended the recital given at the Congregational Church, Champaign, Ill., recently by Conrad B. Kimball and Maurice Eisner.

A musicale was given last week in the rooms of the Bradnack Music House, Middletown, N. Y., complimentary to H. L. Courtney, of New York.

Prof. Frank J. McDonough gave his seventh annual pupils' recital at Albany, N. Y., January 28, assisted by the Merrihew Quartet and Frank A. Adams, violinist.

A recital was given by Mrs. A. J. Williamson, Miss Marie R. Hogan and Miss Bertha M. Sapp, pupils of Ralph Everett Sapp, at Ottawa, Ill., on January 22.

An organ recital was given at Westminster Presbyterian Church, Baltimore, Md., on January 28, by Sweetser L. Green, the organist of the church, assisted by Charles G. Gens, Jr., tenor, and Alexander P. Gray, Jr., bass.

Selections were given from Mendelssohn, Verdi, Robert L. Haslup, Brackett, Neuville, Jepson, Mailly, Wolstenholme, Scott and others.

The choirmasters of Newburgh, N. Y., are planning to organize a chorus to give "Elijah" in June at the convention of the State Music Teachers' Association.

The fourth organ recital in Gethsemane Church, Minneapolis, Minn., took place January 19. William J. Hall was the organist, assisted by A. R. Wiley, choirmaster.

The piano pupils of Miss Mabel Orebaugh held their second quarterly recital at her home, Columbus, Ohio, January 25. The class presented their whole program without notes.

An organ recital was given at Park Avenue M. E. Church, Worcester, Mass., last week by Walter Brooks Eaton, Mrs. Ada Lawrence Harrington, Ernest L. Smith and Miss M. Maude Bancroft.

At the organ recital at West Brighton, New York, on Monday evening, February 10, the soloists were August Granitz, tenor; Jean Lamont Schaefer, violinist, and Charles L. Schaefer, organist.

Richard Strauss' "Enoch Arden" was given recently in St. Paul and Minneapolis by Emil Ober Hoffer, pianist; Ben Johnson, dramatic reader, and Lewis Shawe, baritone. It made such a pronounced success that they have been asked to repeat it in the near future.

Elvin Singer, of Detroit, who sang at Grand Rapids, Mich., in January, was accorded a perfect ovation. The Grand Rapids Herald and Detroit Free Press chronicled his success. He was recalled a dozen times, and even then the audience continued to applaud enthusiastically.

A recital by Professor McClellan's pupils was given at Salt Lake City, Utah, January 25. Specially notable was the playing of Miss Lola Cochler and Miss Sybella Clayton, who were accompanied by a string quintet composed of Messrs. Skelton, Natchke, Rordame, Olson and Jespersen. Others who took part were Walter Poulton, Miss Hattie Whitney, Miss Eva Richardson, Miss Estelle Clinton, Miss Antoinette Lambourne, George Pryor, Miss Bessie Brooks and Miss Ethel Murphy.

The following pupils of the Corning (N. Y.) Conservatory of Music gave a recital in Conservatory Hall January 25: May Streeter, Ruth Stanton, Fanny Stanton, Mildred Fero, Charlotte Magee, Elthea Bronson, Regenia Tobias, Natalie Olcott, Nellie Weaver, Gretchen Gorton, Ida Bostelmann, Joseph Lynahan, Thomas McNamara, Alfred H. Abbott, Marvin Olcott, Jr., Clayton Buchanan, Morris Braveman, Earle Costello, Bud Sternberg, John C. Bostelmann, Jr., L. J. Bostelmann, Marianne Olcott, Addie M. Bostelmann, Wilson Dickinson, Dorothy Drake, Gertrude Olcott, Cecelia Bostelmann, G. L. Abbott, W. M. Hollenbeck, Helen Guile, John Heyniger, Edward Borst, Jr., N. J. Brundage and William Holmes.

Voorhis-Kaltenborn in Jersey City.

ARTHUR VOORHIS, the pianist, assisted by the Kaltenborn Quartet, gave the second in the series of subscription concerts at the Jersey City Club house last night (Tuesday). The program included:

Quartet No. 12 (Kaiser).....Haydn
(By general request.)

Cello soli—
ReverieDunkler
GavottePopper
Louis Heine.

Piano soli—
Ballade, op. 47.....Chopin
Nocturne, op. 37, No. 2.....Chopin
Valse, op. 34.....Moszkowski
Arthur Voorhis.

Violin soli—
ReverieVieuxtemps
Hungarian Rhapsodie.....Hauer
Franz Kaltenborn.

Quintet, op. 81.....Dvorak

MUSICAL YEAR, 1901.

No. II.

OF older German operas mention must be made first of the Gluck Cycle at the German Theatre of Prague. The same composer's "Iphigenia in Aulis" was given at Schwerin, revised by R. Strauss. Of other well-known works we need not give a list here. The most popular are Zollner's "Sunken Bell," which passed over a long series of greater and lesser provincial theatres.

In older French opera Auber, Adam, Boieldieu, Herold seem dead to Germany. Attempts have been made with Berlioz, but not with permanent success. "Benvenuto Cellini" was given at Stuttgart and Frankfurt, and Berlin tried to revive Jonciere's "Jean de Lorraine." On the other hand success beyond all expectation greeted Saint-Saëns' "Samson et Dalila" at Berlin, which smoothed its path to other stages. Massenet's "Manon" met us in Turin and Cracow, "Werther" in Odessa and Prague, "Thais" in Nantes, "Cendrillon" in Turin, Brest, Dijon, Toulon, Genoa; "La Navarraise" in Bayonne, "Sapho" in Antwerp, Charpentier's "Louise" in Algiers, Brussels, Lille, Budapest, Nice and Berlin.

Of older Italian works little can be said. Rossini's early work, "Il Signor Bruschino," was dug up at Bologna and "Cenerentola" in Florence; Donizetti's "Don Pasquale" was given by Marcella Sembrich's troupe at La Scala, as was his "Le Philtre." Carlsruhe tried to revive his "Don Sebastian." The same enterprising town gave as a local novelty "La Traviata." Verdi's "Sicilian Vespers" appeared for the first time at Hamburg, and "Falstaff" and "Otello" were performed for the first time at Zurich and Strassburg, while "Otello" was given at Mentz, Marchetti's "Gioconda" in Warsaw and Catalani's "Loreley" in Odessa. Mascagni's star is setting and we find only one "Iris" in Barcelona and one "Ratcliff" in Rome. Leoncavallo's "Bohème" was heard in Cologne, "Zaza" in Turin and Giordano's "Andre Chénier" in Toulouse. Puccini seems on the upward grade, his "Bohème" casting Leoncavallo's into the shade; it was played at Stuttgart, Dusseldorf, Freiburg, The Hague and New York, and his "Tosca" in Madrid, Odessa and Valencia. The Hungarian composer Geza Zichy found his way with "Meister Roland" to Magdeburg and Tschaiakowsky with "Iolanthe" to Frankfurt. In general Russian opera is unknown out of Russia.

In an American paper there is no need to mention ballets. Europe, with perhaps the exception of Russia, has no great dancers, and this style of art naturally loses its attractive power. In operetta since the death of Mollater, the most prominent name in Germany is that of Rudolf Dellinger, whose "Jadwig" was successful at Dresden, but this local success went no further. As for the rest, Zamara, "The Dèbutante" (Munich); Weinberger, "La Diva" (Hamburg); Ziehrer, "Three Wishes" (Vienna); Erlanger, "The Ladies' Paradise" (Vienna); Platzbecker, "Wahrheitsmund" (Frankfurt)—all are fading flowers, not worth mentioning further. Two newer names have lately appeared—Hermann Reinhardt, whose "Sweet Maid" met a kind reception in Vienna and Baden, and Victor Holländer, whose "Red Hussar" was produced at Berlin. We must wait to see whether any further hopes can be entertained respecting them. Local success is not often universal success.

French operetta is afflicted with senile marasmus. The late Edmond Audran's posthumous "Père Vincent" drew a blank; Planquette, whose "Capitaine Terese" was given at Paris and "Mamsell quest' sous" at Munich, seems to have written himself out; there remain Barney, "Le Fiancé de Thylda" (Brussels); L. Ganne, "Circus Malicorne" (Vienna), and Claude Terrasse, "The Labors of Hercules," a work unfit for the German stage. Finally, be it recorded that the "Bells of Corneville" was played in De-



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The Englishman Sidney Jones proves that it is easier to win fame than to keep it. His "San Toy" is no good, and he must be content with being known to future generations as the composer of "The Geisha."

FANNIE BLOOMFIELD-ZEISLER.

More Criticisms from Boston and New Ones from Buffalo.

TO speak of Fannie Bloomfield-Zeisler as a pianist is but to repeat what many musicians and critics have said and are saying. She has been described as "great" times without number, and now one of the Buffalo critics proclaims her a "phenomenon." All adjectives of the superlative degree have been applied to unfold her art by those whose happy privilege it has been to report her recitals. We append the criticisms of the second Boston recital and the remarkable recital given at Buffalo:

Mme. Fannie Bloomfield-Zeisler gave a second recital in Chickering Hall Saturday afternoon, when the audience was much larger than that of Wednesday evening. Madame Zeisler's recital, while not as exciting as the first, was quite as interesting. There was none of that blaze of intensity that, at the earlier recital, swept one off one's feet. Given an artist of Madame Zeisler's temperament, one might think that with this warmth missing there would be little left. Not at all. In its place there came to the fore a quality one would not have associated with such fiery playing as Madame Zeisler's—intellectuality. Every phrase, every accent, every variation of tempo, was manifestly thought out with the most musicianly concern; all was carefully composed. While it would be idle to claim that the results of this painstaking, intelligent fashioning were as imposing as these same results when warmed by the glow of Madame Zeisler's individuality, it is interesting to observe what brains alone can do. Madame Zeisler's first recital was a triumphant example of what can be done by temperament, controlled by brain; the second was an equally triumphant exposition of the power of brain alone.—Boston Transcript, November 25, 1901.

Mrs. Bloomfield-Zeisler's second program represented more the daintier, lighter and more elegant than the impassioned qualities of her playing, although some of its earlier numbers made claim upon her intellectuality also, while two of the three Chopin selections appealed to her tenderer fancies. It was, therefore, less than the first, a program to engross and excite, but rather one to fascinate and delight the hearer.

We must frankly confess that we preferred it to the preceding one. The sensation of being so thrilled and swayed by such personal feeling as was sometimes shared by all the audience during the first concert is a little dearly bought at the expense of the accompanying anxiety lest perhaps one's own feeling or that of the artist should either betray her into some sudden excess or should disturb the judgment which one desires to have ever calm and in poise. There were, indeed, great moments in the performance of this second program; but they represented more the climax of ordered virtuosity than of spontaneous abandon, of earnestness rather than intensity. It was, in a word, an hour of purer pleasure, revealing a different but not a less intrinsic phase of the artist's character. To pause for an instant over a few things which we particularly enjoyed: In the "Papillons" there was beautifully recognized that those pearly creations of Schumann are airy fancies, not earthly; that they must, indeed, vary in color, form and motion, but still be true to their name, fluttering in, lingering a moment, and then gone. Some may pass on lumbering wing, but it must still be flight and not the fall of feet. There was a constantly growing energy in the Variations.

The "Wedding March" was resplendently executed, but with fullness rather than force. Perhaps the greatest warmth of all the concert was infused into the Chopin ballad, thus preparing a great contrast for the "Berceuse," which was played as we think no man whom we know could do it, and as tenderly as if a mother heart were really inspiring the fingers. MacDowell's "Witches' Dance" meant more than ever before, for he has always seemed to us as getting into those eerie things which he affects a good deal more than anybody—even himself—can get out of them. The last few things were for the display either of delicate tonality and glittering execution, or of strength, verve and dash, and they answered their purpose well. The audience was quite large and lavish of applause and recalls.—Boston Herald, November 24, 1901.

Madame Zeisler again was heard at her best, and she was enthusiastically applauded by an audience that was much larger than was the case last Wednesday evening, and it is pleasant to record the fact, for Madame Zeisler is an artist in every sense.—Boston Post, November 24, 1901.

Madame Bloomfield-Zeisler's final recital in Chickering Hall yesterday afternoon was very enjoyable, the wonderful pianist at times giving full scope to her nervous temperament and playing in a manner that might be termed sensational. She is one of the few women pianists whom professional as well as amateur musicians look upon as an instructor, and her work is acknowledged to be worthy of serious consideration, even by soloists of high rank.

Her program was quite unconventional, and abounded in selections in which brilliancy and dash were the principal requisites, and in these pieces she fairly electrified her auditors. Her left-hand performance in the Schumann "Papillons" was splendid throughout; the Chopin numbers, especially the Scherzo, were given with exquisite grace. MacDowell's "Hexentanz" and Brahms' Rhapsodie were beautiful examples of sympathetic interpretation, and the Moszkowski "Spanish Caprice" went with a swing and verve that aroused great enthusiasm, and deservedly, too.—Boston Globe, November 24, 1901.

Mrs. Zeisler was unfortunate in choosing for her concert an afternoon when the Boston world was on its way to Cambridge intent on football and pneumonia, but the audience made up in enthusiasm what it lacked in numbers. And the enthusiasm was righteous, for Mrs. Zeisler was at her best. She played with great beauty of tone, fineness of phrasing and poetic fire, and her interpretation of the "Papillons" was a delight. It is questionable whether any arrangement for piano of Mendelssohn's "Midsummer Night's Dream" music is desirable, but it is ungracious to find flaws in a program which was nobly played as a whole and which gave such genuine pleasure.—Boston Journal, November 24, 1901.

The piano recital given by Mme. Fannie Bloomfield-Zeisler last evening in the First Baptist Church well repaid all the musical people who braved the inclement weather to hear it. The size of the auditorium conducted to a feeling of intimacy with the artist, which heightened the pleasure of the listeners to an appreciable extent.

Madame Zeisler has established her reputation as a pianist. She has won her standing during seasons of legitimate work and success, and to say of her that she possesses splendid technique, exceptional musical gifts and a temperament that is abundant in fascination is to repeat what has often been recognized and admired. These gifts were all in evidence last evening.

Her program, while not made up of novelties to musical people, consisted largely of numbers rarely seen on the stereotyped piano program, besides three encores which Madame Zeisler gave for the benefit of the insistent ones.

The program displayed Madame Zeisler's fluent technique and musical gifts, without making very severe demands on her musical intelligence, nor on that of her audience. But it was charming throughout, and was played with the utmost loveliness of touch, and as if the whole recital were given *con amore*.—Buffalo Evening News, November 15, 1901.

MRS. FANNIE BLOOMFIELD-ZEISLER CHARMED HER AUDIENCE—EASILY A PHENOMENON.

A remarkable recital was given last evening in the First Baptist Church by Mrs. Fannie Bloomfield-Zeisler. In this age of prodigious pianism an artist must be nothing short of a phenomenon to create a sensation in piano playing, but that is exactly what Mrs. Zeisler succeeded in doing. She gave a program of twelve numbers, to which were added three encores, in a manner which was stimulating, inspiring, fascinating in the highest degree. She has simply colossal temperament, and knows how to secure marvelous effects produced by no other pianist. The mere sensuous beauty of her tone is great and, even in the softest passages, it has a satisfying roundness and depth. With wrists of steel and velvet-tipped fingers, she makes the voice of the piano as nearly human as it can ever be. Under her hands, the instrument is not a thing of cold ivory and vibrating wire. It becomes alive, glowing, iridescent, capable of painting every mood and emotion.

Two of the tremendously taxing numbers of last evening were the F minor Etude, op. 52, No. 3, by Saint-Saëns, and the Strauss-Tausig waltz, "Man Lebt nur Einmal." Those were played with splendid impetuosity and abandon. The dainty ornaments of the Chopin Berceuse were like silver spray, and the audience insisted upon a repetition of that exquisite, crystalline bit of work. MacDowell's "Witches' Dance" was another number that had to be repeated. It was played with irresistible charm and witchery. In the B minor Scherzo of Chopin the most beautiful, liquid singing

tone was given to the melody, while the arpeggios were like lace-work.

The audience could not leave at the close of the program until Mrs. Zeisler, after many recalls, returned to the piano and played a supplementary number, which was a waltz in D major by Edward Schuett. The audience included many of the professional and amateur musicians of the city, who showed full appreciation of Mrs. Zeisler's superb playing.—Buffalo Express, November 15, 1901.

It was a rare and richly appreciated treat for Buffalo music lovers who attended the piano concert given by Mrs. Fannie Bloomfield-Zeisler in the First Baptist Church last night. There was a large attendance, and Mrs. Zeisler's performance inspired the highest enthusiasm.

She is concededly the greatest woman pianist in the United States and Europe. Her execution in runs full of the most difficult and complicated technic is marvelous, while her touch and expression are faultless. It was a most delightful concert throughout, and local admirers of distinguished artists will welcome a second visit from this charming and accomplished player.—Buffalo Courier, November 15, 1901.

Speaking with all moderation, it was altogether the most enjoyable piano recital, from the musician's standpoint, ever given in Buffalo. It is conceded that this gifted woman is by far the most brilliant, proficient and effective pianist now in this country. The performance last evening fully sustained Madame Zeisler's reputation. She gave an entertainment that the musicians who were present will never forget. In every detail as artist and executant she is almost perfection, certainly she has come so near to that line that only those who can presume to be her peers have a right to criticize. It is earnestly hoped that she will soon visit Buffalo again, and there is no venture in the prediction that she would fill the largest hall available, for every person who was present last evening will be active and strenuous in her praise. To those who invited her to Buffalo the musicians in this city are under great obligations.—Buffalo Commercial, November 15, 1901.

Mme. Webb Gardner.

MME. WEBB GARDNER, the distinguished lyric soprano, who has met with gratifying success in her every appearance during an active season—her first since returning from abroad—is the soloist to-night with the Apollo Club, in St. Louis.

Here are some Washington, D. C., and Salem, Mass., press notices which speak for themselves:

Echoes of the Boston Symphony were heard Wednesday afternoon in the Columbia at the concert of the Boston Instrumental Club. A large and fashionable audience filled the house almost to a seat, boxes and all. It was distinctly a society audience, but one that knew and appreciated good music. Mrs. Gardner sang Luckstone's waltz song, "Delight," and was fairly deluged with flowers. Her singing was remarkably smooth and even and her voice was sweeter even than usual that afternoon. Especially beautiful was Newcomb's lullaby, the encore to her second number. It was exquisitely sung, and is especially suited to her voice, showing it to its best advantage.—The Capital, Washington, D. C.

The privilege of hearing Mrs. Webb Gardner was one of the potent attractions of the afternoon. She sang twice. The first selection was a waltz song by Luckstone, and for an encore she gave Gounod's "It Is Not Always May." Her second number was "Bel Raggio," from "Semiramide." She was in good voice, and she certainly sang the sweet waltz music and more technical "Bel Raggio" with charming effect.—The Times, Washington, D. C.

The very delightful concert of Tuesday evening was one of those rare occasions when everything from beginning to end was just right. The high expectations among the many friends of Mrs. Gardner were more than realized. Mrs. Gardner showed that she had received the best of musical training and under competent teachers. The voice, naturally remarkably pure and sweet, has been strengthened and cultivated without in the least taking from it its delightful quality and sweetness. Her singing was in every way satisfactory, the proverbial coldness of a Salem audience was dispelled by the charm of the singer and her singing and the spontaneous and continued applause of the house must have been gratifying to Mrs. Gardner. All the vocal numbers were wisely chosen, and in the simple ballad as well as in the more difficult selections this lady showed herself quite at home.—The Gazette, Salem, Mass.

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PADEREWSKI'S OPERA "MANRU."

BY OTTO FLOERSHEIM.

INQUIRIES about the work which is bound to prove the event of the New York operatic season are so numerous and so persistent that we feel like fulfilling a general wish of our readers, and therefore a proceeding not needful of excuse, if herewith we republish the criticism written by our Mr. Floersheim upon the very first production of Paderewski's opera "Manru," at Dresden, on Wednesday, May 28 last. The work has since been given with equally great success at Lemberg, Prague, Zurich and Cologne. This latter production, which took place on New Year's Day, the composer considers the best one he has so far witnessed. It was conducted and had been most carefully prepared by that sterling musician, Prof. Arno Kleffel. The New York premiere will take place day after to-morrow, Friday, February 14, thus offering a welcome valentine to Metropolitan music lovers.

One prediction made by the writer after he had heard the Dresden first production has already become verified, viz., that "Manru" ere long would make Paderewski as famous as an operatic composer as he has all along been and long since became as pianist, with this difference, that he has attained the pinnacle of creative fame at one bound, as it were.

And yet it was not scaled at one bound, for "Manru" did not jump from Paderewski's brain as Minerva did from Jupiter's. On the contrary, for seven years he has worked faithfully over the score of this his first musico-dramatic work, and few will ever know or understand what an amount of care, tender anxiety and actual brain-work, not to mention the exulting moments of creative inspiration, has been bestowed upon this score. It is in point of facture, viz., of workmanship, one of the finest, most genially and most harmoniously constructed musical creations that have so far been given to the world, not excepting those of Richard Wagner. There! The most famous name has slipped out of my pen, just as readily as it did out of the mouths of hundreds of the many illustrious listeners from all parts of the world that crowded to its utmost the beautiful opera house of the Saxonian capital in which "Manru" first saw the light of the operatic boards. Yes, the influence of Wagner is felt in the score of Paderewski, and "Siegfried" is suggested in the second act of "Manru" so plainly, that the remarks upon it reminded one of Brahms' terse and biting answer to the arrogant friend who called his attention to the fact that his first symphony was strongly influenced by the ninth symphony of Beethoven. "Yes, I am aware of it, and the curious thing about it is that it is plain even to every jackass."

Paderewski's score is just as assuredly the product of a creative mind as is that of Brahms' symphony, despite the very apparent influence of Beethoven upon the latter. And was not Beethoven himself influenced in his first two symphonies by Haydn and Mozart? Was he therefore any the less a great musician and composer? Paderewski would not be a modern musician if he had not been influenced in his music by the progress and improvements in the means of expression brought about by the greatest

musico-dramatic mind the world has so far known. Yet, Paderewski does not follow Wagner's theories in the least slavishly; for he employs them only where it suits him, and then with an absolute mastery of a technic entirely his own and with consummate freedom, according to the laws dictated to him by his own artistic nature. Hence his "Manru" is not at all a music-drama in the strict Wagnerian sense of the term, but an opera, which is also the designation given by the composer. He does not disdain, but is even in favor of using the closed forms of the Lied, duet, chorus and even ballet music, and when occasion offers he does not refrain from allowing his fiery Polish temperament to run away with him, regardless of any fear of seeming to grow banal, which indeed he never does become.

In such scenes his invention shows folksong traits, which heighten the flavor of national coloring which he bestowed upon the choral and ballet music of the first act, and more effectively still introduced into the gypsy music of the third act, which, though it sounds as genuinely Hungarian as a Liszt rhapsody or a Brahms Hungarian dance transcription, is entirely of Paderewski's own original invention. You will see this also in the appended short sketch of the principal thematic material upon which the opera is built, but what I could not give you a description of in words or with the aid of musical examples is, touching merely upon some episodes, the captivating and irresistible rhythmical swing of, for instance, the ballet in the first act, which is brought in as an intended climax at the very moment when the dramatic situation, which it interrupts, is beginning to come to a focus. Nor could I give you an idea of the pure suavity and tenderness of the Lullaby with which the second act opens, let alone of the supremely beautiful A major love song of Manru and the red-hot, intensely passionate love duet which follows immediately afterward and closes the act, the curtain falling quickly as in the first act of "Die Walküre" and of "Tristan," producing an artistic musico-dramatic climax of greatest and most entrancing lyrical beauty and originality of conception. While to most listeners this moment is probably the supreme one in the entire opera, I prefer for my part, at least from a purely musical viewpoint, the first half of the third act, preceded by the only Vorspiel the work contains, a stormy symphonic piece of writing not dissimilar in effect, although otherwise quite without points of comparison, to the Vorspiel to the first act of "Die Walküre."

This introduction is followed after the rise of the curtain and the full moon, the latter at first hidden by the clouds, by music which is so weird and uncanny and yet so fascinating that it makes one forget that actually nothing is taking place upon the stage in the way of action, except that Manru, under the influence of the moon, is dreaming in a restless sleep. Musically this symphonic poem, as I should like to call it, is wonderful and replete with novel effects, especially in the scoring for the woodwind, which neither Wagner, nor yet Bizet, nor Tchaikowsky, has ever surpassed. It is just in the orchestration of the opera where I most admire Paderewski's musicianship, for throughout the entire work the orchestra sounds euphonious and is made the vehicle for the expression of many and strong climaxes, without ever growing obtrusive or in the least interfering with, let alone covering up, the voices. This consummate art of instrumentation is perfectly wonderful in a composer who has so far written

so comparatively little for orchestra. But then so is the entire musical scheme, which is highly dramatic, intense and original in conception and in effect from the first note to the last, and would make of Paderewski's very first opera an unequivocal chef d'œuvre if the libretto of "Manru," by Dr. Alfred Nossig, were of equal value as the music. This, however, despite some very poetic episodes, and although the construction is such that it offers many good chances to the composer for the display of his abilities in all directions, I am sorry to say is not the case. There are several weak spots in it from a dramatic viewpoint, the principal fault being the frequent interruption, dragging and halting of an action which in itself contains hardly much more material than could have been compressed into a one act libretto, but which in "Manru" has been drawn out so as to do service for a complete three act opera. I give you herewith a résumé of these contents:

Act 1. On a village common in the Tatra Mountains young peasant girls are busy making preparations for the celebration of the harvest festival. In the midst of and in contrast to their joyful proceedings resounds the plaint of old Hedwig, who mournfully thinks of her daughter Ulana, once the prettiest girl in all the village, who has been abducted by Manru, a gypsy. (Scene 1.) While the gay chorus is resounding anew there suddenly appears upon the scene Urok, a semi-comical, semi-demoniacal fellow, a cross between Mime and Loge, and a character that has been treated with especial care by the composer. He is the only one who, owing to a secret, and by him known to be hopeless, love for Ulana, sometimes wends his way to the dense forest to see the young couple whom everybody else shuns more than one would in America the company of a white woman married to a negro.

Urok tries to touch Hedwig's heart by describing Ulana's misery. Hedwig, however, filled with hatred against Manru, refuses to see or assist her daughter as long as she will remain the gypsy's wife. (Scene 2.) Hedwig returns to her dwelling and the young girls in chorus mock Urok as the knight, defender and hopeless lover of Ulana. (Scene 3.) Then the outcast herself appears upon the scene in order to seek the forgiveness of her mother. The pale, unhappy woman excites the pity of some of the companions of her youth; the others, however, spurn her company and deride her by predicting to her infidelity and abandonment on the part of her husband, for "When full is the moon, gypsy grows crazy soon." Full of ire Urok drives the girls away. (Scene 4.) When he is alone with Ulana he tells her that he found her mother implacable, but Ulana, trusting to the kindness of a mother's heart, knocks at the door of her hut. (Scene 5.) Hedwig comes forth; the looks and the plaints of her daughter touch her; she is willing to pardon and take her back home, together with her baby, but only upon condition that Ulana will separate from Manru. When the young woman, who loves her husband with all her heart, refuses, the mother discards her forever. (Scene 6.) Completely undone, Ulana falls in a swoon, when Urok comes to the fore. He warns her not to link her fate forever to that of the gypsy, who would leave her when his tribe would next go away from that part of the country. Again he offers her his protection. Ulana, however, thinks of but one thing and that is to secure and hold forever Manru's love. She begs of Urok, who like the mother of Isolde

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knows many arts, to brew for her a love potion. The jealous Urok refuses, but when Ulana gives him a "love glance" he finally yields and promises the philtre. (Scene 7.) The quite dramatic intercourse is interrupted by the young people of the village who appear upon the scene to celebrate the harvest feast with song and dance. Thus the ballet, with a chorus accompaniment, comes in quite naturally and logically. At the close the dancers all surround Ulana. The boys ask her to dance with them.

In vain Ulana tries to evade them. (Scene 8.) At this moment the gypsy Manru makes his appearance from the woods. The rage of the village boys against the intruder and interloper is awakened, and when he attempts to rescue Ulana from their embraces they show fight. (Scene 9.) The scrimmage of so many against one who defends himself single handed and with odds of a hundred to one against him is put a stop to by the sudden reappearance of Hedwig. She saves the lives of Manru and Ulana, but curses them as persons that should be shunned as if they were struck by pestilence. While the loving couple embrace in firm conjugal resolution of holding together against the entire world, the multitude withdraws from them shyly and with awe and the curtain drops amid an almost painful silence. It lasted only a few seconds, for, immediately the spellbound listeners had recovered the sense of the place and of their own identity, a storm of applause broke forth, which caused the curtain to be raised half a dozen times or more and brought forth upon the scene the principals engaged in the act, but no—Paderewski!

Act II. In the retired nook in the woods, where his decrepit hut stands, Manru is seen busy in his blacksmith shop in the courtyard. From the interior of the hut resounds Ulana's lullaby, as she rocks her child to sleep. Ulana's soft, motherly love seems to irritate the passionate gypsy, and in wild utterings he confesses that he repents of having left his brethren and of being weighted down by matrimonial chains. Ulana, coming forth from the hut, essays to soothe him in his abjectness, but he answers her only with bitter self-reproaches. His irate frame of mind awakens in Ulana the suspicion and care that he is tired of her and wants to leave her. This rouses Manru's anger still more, and in fury he raises his hand to strike his wife. (Scene 1.) Urok, however, has crept up in time and interferes with the blow. With malice he talks of the passions that secretly pester Manru's fettered existence, and the dwarfish imp prophesies that they cannot much longer be restrained and will then completely destroy Ulana's happiness. And, like a verification of this prophecy, there resounds at this very moment from the woods the fiddle of one of the gypsies of Manru's tribe.

The melancholy national strain of music wakes up Manru's longing for his brethren, and though both Ulana and Urok try to restrain him, he rushes forth in the direction from where the fiddle sounded in order to find the player. (Scene 2.) Ulana is in perfect despair, when Urok, touched by her anxiety and grief, hands her the promised love potion. (Scene 3.) Then Manru returns from the woods with the fiddler, an old gypsy named Jagu. They hold a confab, overheard by Urok, in which Jagu promises Manru the forgiveness of his clan, which the latter had forsaken, and holds out to him the allurements of becom-

ing chief of the tribe if Manru will leave his wife and will return to the camp. Manru, who in the distance sees before him the weeping Ulana, resists. Then Jagu makes use of a stronger means of allurements. He recalls to Manru's mind Asa, a young gypsy queen, who, when she was still a mere child, had clung to him in passionate love, and who in the meantime had grown up to a womanhood replete with the most enticing charms. If Manru would not soon return Asa would become the prey of Oros, the aging gypsy prince and leader. Manru begins to swerve, but once more the aspect of his weeping wife carries him back to his sense of duty to her and he sends Jagu away. (Scene 4.) Ulana's questions as to the purpose of the old gypsy's visit he answers evasively. All the more clearly Urok now breaks forth with the knowledge of things he had overheard and tells her that Manru wants to desert her. Ulana presses her husband for an answer, but Manru only in a poetical song tries to explain to her the innate love for a roaming life which is gypsy nature.

Urok, however, is not content with this explanation and accuses Manru that it was not a mere matter of wandering by which he is haunted, but that he is attracted to the near camp of the gypsies by the promised love of a dark-eyed beauty. Furiously Manru drives the malicious dwarf from his premises. (Scene 5.) Ulana, however, recognizes that danger is near, and summoning all her will power she makes an attempt at regaining, engendering and holding forever her husband's love. Mastering her own despair, she pacifies the furious man by caressing words and offers him wine, into which she has poured the love potion. Manru soon begins to feel the effect of the magic herbs. His ire, his longing for a roaming life and for Asa, all gradually begin to wane and in his passionate bosom renewed love for Ulana blazes up in fiery fervor. Happy, yet still doubting, Ulana yields to his caresses. In a hot love duet the two reunited lovers then pour out their happiness and Manru swears eternal love to Ulana, carrying her in a perfect love furor to the hut in his arms, just as night comes on.

This time the curtain, though, as I stated before, it fell quickly, could not touch the boards before the public broke out into as genuine, hearty and spontaneous an outburst of enthusiasm as I have ever witnessed. Already after the exquisitely beautiful love song of Manru, the applause broke loose in open scene, a very rare occurrence with cultivated musical audiences like this première gathering at Dresden. After the close of the act the shouts for Paderewski increased, but, although the curtain went up and down ten times, the composer, from sheer modesty, refused to make his appearance and thus the artists concerned in the cast were left alone—vainly looking into the wings—to gather in the laurels of the occasion.

Act III. Scarcely a few hours are supposed to have elapsed since this renewal of the bonds of love, when Manru, sleepy, yet feverish, roams about in the stormy night amid a beautiful landscape at the border of a lake, beside which mountains are towering up. Heated through the magic philtre, Manru seeks repose in the open air. An uneasy dream takes hold of him. The music depicts to the ear how the remembrance of Ulana fills him with desire for her, while his mind battles at the same time with

a longing after freedom, camp life and Asa. Slowly the moon gradually breaks through the heavy clouds; the stronger its light becomes the more restless does Manru grow in his sleep. Finally, when the full orb of the shining moon makes his victorious appearance, Manru rises up with eyes closed. (Scene 1.) At the same moment a slightly Bizet flavored but withal original orchestral march is heard in the distance and with it the chorus of the approaching gypsies. Manru, like one in a trance, moves toward the mountains, stumbles and falls in a swoon just as members of the gypsy band are wending their way down the mountain paths.

At the same time a skiff upon the lake brings to the scene a group of gypsy girls, the gypsy prince Oros, Asa and old Jagu. (Scene 2.) They find the unconscious Manru, whom Asa recognizes and awakens, begging him henceforth to remain in the camp. Oros interferes. Love-smitten with Asa, he will not permit Manru's return. "Whoever has left his brethren and wedded a stranger, he must be damned and remain an outcast for all times." In vain does Asa try to change Oros' mind, but when he remains obdurate she smilingly throws herself upon Manru's neck. Oros wants to separate them, when Manru quiets him with the assurance that he cannot follow his brethren, because he is bound elsewhere. Now Oros feels triumphant, and, believing that Manru still loves Ulana, he allows Asa to speak to Manru, because he wants her to undergo the torment of rejected love advances. (Scene 3.) While the gypsy band is picturesquely reposing around the camp fire, Asa the temptress tries to win over the man of her choice. She twits him because of his love for a peasant girl and soon draws from him the avowal that this life of clinging to the soil brings desperation to his soul. In spite of all this Manru withstands her temptations and wants to leave. Then Asa begins to sing the semi-melancholy, semi-frenetic song of the gypsy girl. It is Manru's favorite song, and he listens with rapture. His resistance weakens, and when Asa approaches with graceful dance motions and finally throws her arms around Manru's neck, he succumbs to her wiles. (Scene 4.) In triumph Asa leads him to the camp, but Oros tears the twain asunder and demands Manru's ejection from the tribe. Then old Jagu comes to the fore with a speech in favor of Manru, a part of the libretto which is lengthy and retards the action of the drama, but, of course, it wins the minds of the gypsies over to the younger man, and when Asa openly rebels against the aging prince and mocks him, she gains the day. Full of rage, Oros throws down his sceptre and retires, swearing revenge. (Scene 5.) Part of the tribe tries to detain him, but the majority are glad to get rid of the tyrannical chief. Now is the time for the election of a new prince, and Manru is acclaimed leader. But he has grown meditative again, thinking of wife and child, and again refuses to join the camp.

Then Asa makes signs to the musicians. Violins and cymbalum resound, and while Manru's heart is yielding to the influence exercised upon him by the gypsy music, his brethren beseech him with ever more fervent request to rejoin them. (Scene 6.) Manru is carried away, forgetting everything else, and is about to depart with Asa, when Urok crosses the couple's path. He reminds Manru of his duty, but the gypsies make sport of the cripple,



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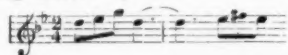
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mock him, separate him from Manru and chase him off. (Scene 7.) Manru, however, once more thinks of Ulana, but this time only in trying to justify his treason to her before his own conscience. Liberty it is what he longs for, and it is his right to seek it, for it is the heritage of all gypsies. Meanwhile daybreak is approaching and the gypsies make preparations for shifting the camp. The characteristic gypsy march is struck up and is worked up by the composer to a tremendous climax. Under the influence of its rousing rhythm, Manru, folding Asa to his heart, leads the band to the mountains. (Scene 8.) Scarcely has the march ceased when the betrayed Ulana, whom Urok has led to the scene, puts in an appearance. Desperately she calls Manru's name and beseeches Urok to run after him. While the latter is complying with her request, she bewails her fate in touching language. Then comes Urok's call from the mountains: "Too late!" Ulana, taken with the fever of utter despair, runs toward the lake and disappears in a watery grave. (Scene 8.) After a short pause Manru and Asa are seen to reach the peak of the mountain at the head of the gypsy band. The gypsy march is heard, when suddenly Oros, who had hidden behind a boulder, steps forward, and, claiming his right to Asa's hand and to the leadership of the gypsies, precipitates Manru from the top of the mountain into the lake.

The following are among the principal musical motives from which the score of "Manru" is constructed:

The opening motive:



which is decidedly Slav in character, is used throughout the first act, and leads to Hedwig's plaintive song:



Then the chorus takes up the first motive, and the following charming melody:



The following beautiful fragments are also used to advantage:



After a chorus full of color and life:



with the accompanying figure:



comes Ulana's motive for tuba and horns:



and her song:

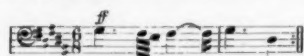


The ballet music, which closes the first act, has this striking theme, which could have only been composed by one knowing and understanding the wild beauty of the Tatra Mountains, the melancholy of the steppes and the local coloring there:



Many variations and the wonderful finesse of orchestration make this ballet music one of the gems of the first act.

The second act opens with the hammer motive:



and then Manru sings:



The following berceuse, sung by Ulana, is the most beautiful lyric piece in the opera:



Urok's second motive is used throughout the second act most skillfully in a contrapuntal way. The "Gypsy" motive (the violin solo played behind the scenes), which tempts Manru back to his tribe, possesses all the fire and melancholy and wild plaintiveness of the true Tsigane music, and is wonderfully effective. It runs as follows:



Ulana's motive, giving Manru the drink:

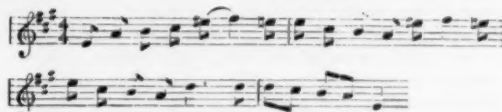


is beautifully worked up to the following climax:



which, however, only prepares the audience for the duet between Manru and Ulana, which, perhaps, is the

most passionately beautiful love song of this or any other opera:



This is worked up gradually *accelerando* and *stringendo* to a tremendous finale, all on the same melody, the entire orchestra being called on.

The third act begins with a prelude which adequately introduces the ensuing scenery—fleeing clouds on a dark night, with the moon appearing at rare intervals:



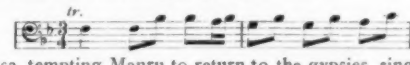
Some very original effects are obtained by the use of augmented chromatically succeeding thirds before the second leading motive of the third act comes in:



The orchestration throughout is marvelously handled; to mention among many things the storm and wind effect obtained by all the strings muted playing chromatic scales in unison, which I believe has never been done before. Also original is the idea of the orchestra playing alone during the time the clouds are passing. The gypsies enter to the following march:



crescendo to the middle part in C major, with remarkable counterpoint of chorus and orchestra. The first and second motives from the third act are then very frequently used with the following played pizzicato:



Asa, tempting Manru to return to the gypsies, sings:



An effective cymbalum solo precedes the repetition of the "Gypsy" motive from the second act. The motives, Act 1, Ex. 4; third act, Ex. 1, 2 and 5 are then used, also first act, Ex. 2. Ulana's motive shortened leads to a tremendous climax; a reminiscence of the march *pianissimo* following and ending the opera.

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PERHAPS the most important concert of the season was that in the Vereinshaus on January 19. Raimund von Zur-Mühlen on that night sang his way straight into his hearers' hearts. His song recital was remarkable, not only for his exceptional interpretative powers but for his choice program, comprising lieder from Schumann, Tchaikowsky and Karl von Kaskel. The latter composer is a Dresden musician, whose early opera "Hochzeitsmorgen" when produced here some years ago impressed me deeply. Another of his operatic works, "Die Bettlerin vom Pont des arts," has grown familiar on the Continent. One regrets that Dresden has not, as yet, produced it, and that the talented composer is, comparatively speaking, not more noticed as a musician in his native town. In wishing, therefore, that von Kaskel's "Beggarmother" might be brought out here before long I know I voice the opinion of several hundred of those who heard his songs interpreted by von Zur-Mühlen the other night.

Some of these lieder (op. 8 and 9, published by H. Seemann, of Leipzig) are real gems, such as emanate from true inspiration and the rich inventive vein of an artist. Well contrasted on the program they captured the hearts instantaneously. The most popular are: "Auf dem Maskenball" and "Das mitleidige Mädel," which will henceforth be sung by everybody who wishes to make a success and who knows how to sing. Perfectly ravishing was "Wir drei"—indeed all of the von Kaskel numbers display so much sentiment, warmth of feeling, swing and power of persuasion that they deserve mention here, to be noticed by singers wishing to add some good numbers to their repertory. They are termed (except the above mentioned): "Winterfrieden," "Denk es," "Enterbte des Glücks," "Todt," "Enthietung" and "Mit der Pinasse." The composer himself accompanied in a highly musicianly manner. The crème de la crème of Dresden society attended the concert. The success of both singer and composer was a complete one.

Ludwig Wüllner's Strauss Abend, devoted entirely to songs from Richard Strauss—"the overman" of the "over music" of the present period—I could not attend, much to my regret. It is reported to have been crowded. The composer accompanied at the piano.

Eugen Gura thought it necessary to appear once more before the Dresden public. He was nothing but a sore disappointment to his former and present admirers; the esteemed veteran singer, being no more in possession of his former powers, ought to retire before it is too late. Four of Reinhold Becker's songs brought him the greatest acknowledgment; otherwise the program was composed of those well-known Loewe ballads and lieder from Böhm and other selections with which he long ago made his fame.

The second concert of the Harmonic Society boasted of two such drawing cards as Tivadar Nachez and Alexander Siloti, both excellent. Equal share of praise cannot, sad to say, be spent on the singer who assisted, Herr D., of Dresden, of whom the least said the better. Tivadar Nachez is a violinist of pure type, grasping his subject in all its parts and bearings, while at the same time commanding a technic which he has made thoroughly subservient to his noble art. Bach's Air, Bruch's G minor Concerto, and Wieniawski's "Airs Russes" displayed his virtuosity to the utmost advantage. The electrifying power and dashing bravura of his Wieniawski readings completely carried the audience away. Encores consequently were required and granted.

Alexander Siloti's Slavic temperament broke forth gloriously in Rachmaninoff's new Concerto, op. 18, which the Russian pianist introduced here on this occasion. What I heard of it pleased me immensely; more, however, I cannot say, for, most unfortunately, I was detained by a preceding engagement, arriving in time only for the last movement. Why did not a kindly fate save me from the vocal renditions and give me the whole of Rachmaninoff's Concerto instead? The audience expressed sincere admiration and thanks to Mr. Siloti for having played the work here. Nothing so refreshing as new compositions of importance! Schubert's "Wanderer" Fantasia followed next, which Siloti performed true to his Russian conception. It was not the German Wanderer, nor the one which Edouard Risler lately gave us; "doch"—as says Hans Sachs, "ich sage nicht dass es ein Fehler sei"; on the contrary. The fire and go which the pianist imparted to the last fugue, for instance, took his hearers by storm. The Trenkler Orchestra, apparently startled by the unusual amount of temperament displayed by both soloists, had to cope with the difficulties of the accompaniments as best it could, this best being by no means what it ought to have been.

The single appearance here of Sada Yacco and her imperial Japanese company, in the Royal Opera House, January 10, attracted an immense audience. Ethnographically the performance was very interesting, less so artistically, the Japanese art having to be regarded more as a "show" in the variety theatre sense. Parts from two dramas were given, the content of which, though nobody understood the language, was not difficult to fathom. All over the world, in Japan as well as here, there is the same story repeating itself; it is love's old tale, which, for the occasion, happened to run in the Japanese key. Both dramas abound in scenes of love, jealousy and hatred, duels, fights, murders and suicides. In climaxes, when the dramatic action is growing very passionate, the spoken words are accompanied (quite melodramatically!) by a dumb sound of some gong instrument concealed behind the wings, which, so I suppose, is intended to make "Stimmung."

As for Sada Yacco and her husband Kawakami, they are the most prominent members of the troupe. The former's death scene justified the praise spent upon her talent in Paris during the Exposition. The stage machinery rivals European mounting. It was beautiful. As for the mixture, however, of tragedy and farcical nonsense, the Japanese play has, as yet, very little in common with what has been termed art.

"Mais revenons à nos" musiciens. There was another "Lieder Abend" on January 7, that of Ida Ekman, which classes among the most enjoyable recitals of the new year 1902. The singer has been on previous occasions so favorably criticised by Mr. Floersheim (and the entire Berlin critique) that there remains little for me to add. In mental power, temperament, expression, depth of sentiment and a perfect enunciation she is quite remarkable. Her voice,

though not big, is of great carrying power. It was heard to greatest advantage in a song from Tchaikowsky's "Ver-söhnung," which the concert giver interpreted with infinite charm. New to Dresden were four songs by Jean Sibelius, termed "The Rendezvous," full of passionate expression; "The Dream," very original; "The Bird's Play" and "Black Roses," all of them revealing both individuality and artistic inspiration. They were highly acknowledged by the press. The program further contained selections from Merikanto, "Finnish Lullaby," Melartin's "Mirjam's Song" and Järnefelt's "Sunshine." Three songs by Richard Strauss closed up the interesting evening. Among the latter the one termed "Befreit" revealed in full the quite exceptional "Vortrags talent" of the singer. Herr Karl Ekman accompanied. He did very well.

Some days previous I had the pleasure of hearing the artists in a private party, Herr Ekman on the occasion playing two of Sibelius' piano compositions, as well as Tchaikowsky's impressive and much admired "Dumka." Among honorary guests of the gathering was also Herrmann Scholtz, royal chamber virtuoso, whose generous offer to contribute some Chopin numbers as well as a few of his own compositions was greeted with enthusiasm. Scholtz no doubt is one of the best German Chopin interpreters. His poesy of conception and the warmth of his touch impressed one and all invariably. Frau Ekman is now touring on the Continent, her goal being Paris, where she is going to sing in one of the Colonne concerts.

Several noteworthy representations took place in the opera house, though space this time forbids to go through them in detail. It is a pleasure to state that the two last operatic novelties, viz., Strauss' "Feuersoth" and Buongiorno's "Mädchenherz" (though vastly differing from each other), continue to draw good sized audiences. The former, when produced the other night, was followed by "Pechvogel und Lachtaube," a ballet by Y. Pittrich and C. Scheidemantel, of which I can only say that it is not very important and failed to interest me. As for the musical part of Buongiorno's opera it grows upon you by frequent hearings. Alba's role counts among Erica Wedekind's best parts. She is constantly improving historically; vocally she is hors de concours. Schuch has trusted the lead of this work to the experienced hands of Mr. Kutschbach, who is a very good conductor.

I knew Godowsky was playing in Dresden in a private musical society, but I could not hear him because of my not being a member, sadly enough. We all are looking forward to hear him in public here.

Platzbecker's operetta, "Der Brautvater," experienced its first hearing on January 10, the day of Sada Yacco's appearance in the opera house. It was much lauded by the press.

The newly established Dresden Choral and Vocal Society, under Waldemar von Bausnern's conductorship, will appear for the first time next Friday. Händel's "Herakles," arranged by Chrysander, will be rendered.

Frau Krammer, of the Royal Opera, will leave for Budapest before long. Charlotte Huhn has been requested to appear in several of her best roles as a guest of the Royal Opera. She is a great favorite in Dresden.

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CINCINNATI, February 8, 1902.

AN exceptionally successful concert was given recently at Oxford College, Oxford, Ohio, by Fred-eric Shailer Evans, pianist; Pier Adolfo Tirindelli, violinist, and Miss Ada Ruhl, soprano, of the Conservatory of Music. A decided impression of high musical art was made by the participants in the following program:

Sonata for Piano and Violin, op. 8, F major.....Grieg
Song, Come, My Own Dear Love.....Chaminade
Aria, Quin la Voce, I Puritani.....Bellini
Soli for violin—
Romance.....Rubinstein
Serenade.....Saint-Saëns
Momento Capriccioso.....Tirindelli
Soli for piano—
Nocturne, op. 37, No. 2.....Chopin
Frühlingsnacht.....Schumann-Liszt
Song, Mystic.....Tirindelli
(Violin obligato.)
Suite for Piano and Violin, op. 44.....Schuett

A few weeks ago the Conservatory of Music moved into their new and palatial home on Mt. Auburn. They have the pleasure of knowing that both as to location, residence and teaching force they have one of the best appointed music schools in the country, where everything surrounds the student conducive to bring out his talent and congenial to his progress.

The sixth Symphony concert yesterday afternoon and evening in Music Hall presented Harold Bauer as the soloist and the following program:

Symphony in C minor, No. 1.....Brahms
Concerto in G minor, No. 2.....Saint-Saëns
Harold Bauer.

Orchestral Phantasy, Midnight by Sedan.....Zöllner
Indian Rhapsody, op. 19.....P. Th. Miersch

The orchestra, under the direction of Mr. Van der Stucken, gave the symphony a reading that revealed its complicated beauties and depth of intellectual force in every detail. Through all the tremendous difficulties clearness and precision were predominating qualities of the interpretation. The cohesiveness in the divisions was as strong and yet as pliable as steel. Each responded promptly to its task, and the ensemble was of a close texture, which can only be appreciated by those who have studied the difficulties of the work. It was, in fact, a superb test for the orchestra—an ordeal through which it passed to the realization of a genuine triumph. There was a time in the history of the orchestra when the brasses were uncouth and unsteady, but it has passed. They were fully equal to the demands of the symphony and the other numbers of the program, and commanded a tone quality that was full, rich and powerful. The horn passage in the finale was beautifully played.

The American compositions presented a curious contrast in the program. Zoellner's "Midnight by Sedan," an interlude from the opera of the same name, is a succession of musical pictures on the order of program music. The

instrumentation is clever and much of the coloring intense, but it lacks unity of idea and definiteness of purpose. The orchestral forces came into full play, and the trumpet solo at the close, played behind the stage, gave a tinge of romance to an agreeable climax.

The "Indian Rhapsody" shows considerable talent in the instrumentation, but if the themes are Indian they cannot all lay claim to originality. The phrases of one of them are evidently borrowed from "Carmen."

Few pianists who have yet appeared in Cincinnati left so much of an impression of gifted endowment and finished maturity as Harold Bauer, the soloist. He played the much exploited Saint-Saëns Concerto, G minor, which has become one of the stock pieces of virtuosi, but as it is brilliant and grateful in the line of pianistic display, it served the purpose very well. Harold Bauer's distinction lies conspicuously in the direction of combining great force with great delicacy. He has a superb sense of values and never forces his tone. His virility is never in doubt, but one feels always through it the charm of the poet-musician. He makes the keyboard respond to melody at all times—whatever the runs or harmonic passages may be, the singing tone always asserts itself supreme. He has an exquisite sense of color and rigid grasp of rhythm. The way in which he played the cadenza of the first movement showed him to be a master of clean, polished technique. The shading and expression which he imparted to the Scherzando was of the most pronounced poetic character.

On next Thursday the Marien String Quartet will give the second of the series of three chamber concerts of the season in the Lyceum of the College of Music. The personnel of the Marien Quartet comprises José Marien, first violin; Ralph Wetmore, second violin; Richard Schliewen, viola, and Lino Mattioli, violoncello.

An artistic performance is assured. The program is as follows:

Quartet for Strings, in D major, No. 19.....Mozart
Trio for Piano, Violin and 'Cello, in D minor.....Mendelssohn
Cinq Noctettes, for Strings, op. 15.....Glazounov
Ernest Wilbur Hale will be the pianist.

"The German Opera and Opera in Germany" will be the subject of the next lecture in the History of Music course to be delivered on next Monday afternoon in the Lyceum at 1:30 p. m. by A. J. Gantvoort.

Edmund A. Jahn will be a soloist at the second concert this season given by the Orpheus Club on the 27th of this month.

Bessie Taylor Mellor, a post-graduate of the Conservatory of Music, gave an interesting recital on Saturday evening, February 1, in the Auditorium at Marietta, Ohio, where she formerly resided and where her late father was a prominent and respected physician. Her friends turned out in full force and were delighted with her talent. She was assisted by her former teacher, Georg Krueger, of the Conservatory faculty, and Harry M. Hart, tenor, in the following program:

Rondo Brillante, E flat major, op. 29.....Mendelssohn
(Orchestral part on second piano.)

Song—
Recitative, Deeper and Deeper Still, Jephtha.....Händel
Aria, Waft Her, Angels, Jephtha.....Händel
Magic Fire Scene, Die Walküre.....Wagner-Brassin
Kammenoi Ostrow, op. 10.....Rubinstein
Hark, Hark, the Lark!.....Schubert-Liszt
Marche Militaire.....Schubert-Tausig
Song, I Arise from Dreams of Thee.....C. Whitney Coombs

Concerto, E minor, op. 11.....Chopin
(Orchestral part on second piano.)

Asa Howard Geeding, baritone of the Oscar Ehrgott Vocal School, is achieving considerable reputation in different parts of the country as soloist. He is an intelligent musician, of breadth and versatility.

Prof. Edward Ebert-Buchheim, formerly of the College of Music faculty, and for the past year and more in charge of the musical department of Danville Normal College, Danville, Ind., has been concertizing this season with much success. A critical review of one of his recitals at Danville says that "his playing reached a degree in which he seemed to excel himself and was a marvel to his listeners. The different movements of Schumann's 'Carneval' were so artistically given and so fully appreciated that the listeners sat spellbound." He recently played at the Männerchor concert in Indianapolis. A criticism reads: "He displayed a finished technic. He produced the fine shadings from the lightest pianissimo to a powerful forte." Another review says: "He made a decided impression by his poetic conceptions and his resonant, beautiful tone. Mr. Buchheim is so cultivated a musician that it is to be hoped he will play here frequently."

What is the matter with the Ladies' Musical Club? It formerly brought to this city many first-class artists, and took the initiative step in everything that was of high musical art and standing in this city. Lately its energies seem to have become as dead as a door nail. It has deteriorated into the encouragement of the most mediocre talent and a mutual admiration society. The chairman of the music committee is Mrs. Carrie Bellows Breed. The name of Carrie Bellows revives pleasant memories of an energetic and artistic past. Can it be that this energy has lapsed into "innocuous desuetude"?

Prof. George Schneider, pianist, is ever the same laborious, conscientious pianist. His educational recitals never cease to be interesting and of broad value to the music student as well as the music lover. A recent recital included among other things the Beethoven Sonata, op. 53, a Nocturne by Woyrsch, "Sketches to Goethe's 'Faust,'" by Winterberger; Etudes by Reinhold and Brahms' Scherzo, op. 4.

Prof. John Yoakley recently gave a delightful organ recital at Springfield, Ohio. He proved himself a serious organist, with lofty purposes and splendid technical endowment. The program included an Offertoire in D flat, by Salome; March, "Consecration of the Colors," from Berlioz's "Te Deum"; a prelude by Chopin and selections from Reinecke, Dubois and Saint-Saëns.

Asa Howard Geeding, baritone, recently made a short concert tour through West Virginia. J. A. HOMAN

CHILD PIANISTS.—Master Hans Barth Bergman and little Beatrice Pollak were the child solo pianists at a concert given at the People's Church, 225 East Eightieth street, on last Friday evening.

These little players are both pupils of the Virgil Piano School, and have received most of their instruction from Mrs. Virgil, the director of the school.

They each have a great deal of playing ability and much taste and discretion. They have already attained as much proficiency as most players have at twice their age, and it is a real pleasure to hear them, they are so certain, so easy, and withal so thoroughly musical.



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POOR OPERA PERFORMANCES.

POOR, much criticised Chicago is the superior of New York in all musical matters, asserts Carl Armbruster, a well-known Wagnerite, and for many years stage director at the famous Bayreuth Theatre. Mr. Armbruster has been touring throughout this country during the past year. He subjects to much criticism Maurice Grau and his star collection of singers, who, he asserts, oftentimes give a performance that wouldn't be tolerated in a fifth class theatre in Germany.

"The musical public of New York city," said he, "is considerably inferior to that of Chicago, judging from all my observations during the past year. This is shown pre-eminently in the horrible performances of opera which they tolerate here in New York. I had heard from so many of my friends and had read in the papers so much of the wonders here that my anticipations were very high. 'We have the best performances of opera in the world,' said they, 'because we have the best singers.' Well, I went to a performance of 'Lohengrin' some days ago, and I saw a performance that wouldn't be tolerated in Germany. The singers did about as they pleased, stalked about as they wanted; the chorus appeared very much overworked and the orchestra was decidedly listless. The most glaring fault was the lack of artistic direction. They robbed the piece of all its poetry, its very spirit. Eames and De Reszké were anything but what they should have been. And the German! Ah! Well, Eames' tongue was half English, and I couldn't tell what De Reszké's was. Mr. Bispham, whom I admire very much, was over-energetic, and that is as bad a fault as the other extreme. Van Dyck, admirable artist that he is, Muhlmann and Homer were the exceptions of the day. You say they find fault with Van Dyck's performance here in New York—that he can act but not sing. Well, often he feels indisposed and sings when he shouldn't, but he is a wonderful singer. When the performance was over I said to him what Marguerite says to Faust in the drama: 'It wounds me to see you in such company.' And he, he shrugged his shoulders and said: 'Ah, what don't we do for money?' With Damrosch it was the same; he is a very fine musician, but I was sorry to see him where he was.

"Just think," went on Mr. Armbruster, walking excitedly up and down the room, "thirty-nine cuts in 'Lohengrin'—and absurdities! the opera was full of them! Do you know the opera?" he asked. "Well, you know when Lohengrin, the mystic knight, is seen afar down the river, a little boy radiantly dressed represents him in the distance. As he comes nearer, the river apparently makes a curve, and then the knight himself comes on. Well, what does my fine Metropolitan chorus do but stand on the side during the whole scene pointing into the wings where the real Lohengrin stands, and not at the boy sailing down the river. Ugh! such stage management is intolerable. Yes, they robbed it of all its spirit, its poetry and its perfection. With 'Carmen' it was the same; Calvé took fearful liberties with the score. It was absolutely one of the most wretched performances it has ever been my lot to witness. Yes, what they need is better management. Mr. Grau is a great business man, but it is a pity to give performances like that.

"People talk about Chicago, do they? Well, the reason why Mr. Grau and his artists will not go back to Chicago is because Chicago will not have him. They say his performances are too bad; they cannot stand him.

"Yes, your gilt-edged upper crust of society in New York don't understand music; they don't come in until

after the first act; they clap their hands when they shouldn't and talk when there is something really beautiful being done. Ah! I saw them. They had their jewels, their furs, their toilettes magnificent," the musician said, indicating with a gesture of disdain the way those same toilettes were cut, "but as for music, bah! 'Way up there,'" said he, pointing to an imaginary gallery, "up there is where the attention was and it is there that America must look for its musical salvation. The great musical public, not the upper crust, not the cosmopolitans, who can travel and hear music abroad, but the great public that sincerely loves music.

"You have a very fine musical future here in America. In England we have no hope; the Englishman is not musical, though he has some very fine composers. At Covent Garden the performances were worse than here. Let me tell you a little story to show how things are now. Dr. Muck, the conductor (who had specially come from Berlin), wanted an uncut performance of 'Die Meistersinger,' and asked Jean de Reszké to sing. He refused. Dr. Muck begged. De Reszké was obdurate. The doctor asked him just to go through the scene for David's sake. But in vain, and the opera had to go on with the usual cuts. Just before the opera my lady de Grey comes up and says to the doctor: 'Doctor, will you not ask M. de Reszké to sing?'

"I cannot, madame," replied the doctor.

"But it will spoil the opera," said she.

"Opera," said the director, stung into a short reply. "Opera; this isn't opera; it's a lunatic asylum."

"Germany is the place where operas are performed in proper spirit. At many little towns they have most beautiful performances; at Darmstadt, in Carlsruhe, and, of course, at Bayreuth. The royal supervision of the Hof-theaters, or court theatres, is excellent for the steady and wholesome growth of music. They won't stand the horrible things given here.

"But you have a fine musical future before you here in America," went on Mr. Armbruster. "Some time soon there will be given a fine performance in some city and the people will wake up and realize that they have the real thing. 'Hello,' they will say, 'why, this is really beautiful; why have we been standing all this rubbishy thing before?' But it will not be in New York. It will be St. Louis, or Chicago, or Cincinnati; some other city."—Commercial Advertiser, February 4.

Bromberg Song Recital.

EDWARD BROMBERG is preparing a very interesting program for his annual song recital in March. The program will contain songs by Schumann, Schubert, Franz, Brahms, Glinka, Dargomieski, Rubinstein and S. Archer Gibson. The Gibson, Dargomieski and Rubinstein songs, the latter from the opera "Demon," will be interesting novelties, as they have never been heard here before.

Here is what some of the papers said of his last song recital:

Edward Bromberg, the Russian artist, sang with fine success at yesterday evening's concert. His artistic avocation and reputation were justified at the concert in every particular and he was awarded by the appreciative audience with unstinted applause.—The New York Staats-Zeitung (translation).

Last evening's song recital given by Edward Bromberg was a successful affair! He possesses a really fine voice of pleasing quality. His method also is excellent, his enunciation always clear and distinct, although he sings in five languages, and his interpretations are always musical.—The Commercial Advertiser, New York.

BOGERT'S LECTURE ON "MANRU."

"MANRU," Paderewski's opera, was the talk of the town last Thursday. In the afternoon two lectures with musical illustrations were delivered, and in the evening excerpts from the opera were performed at the musical salon at the Waldorf-Astoria. Walter L. Bogert, one of the lecturers of the afternoon, appeared in the small ball room of the Waldorf before a cultured audience. The lecturer prefaced his remarks on "Manru" with a brief review of Polish music, and then he seated himself before the piano and alternated his descriptive analysis with playing themes from the opera and singing snatches of the choruses and airs in a subdued, agreeable voice. Mr. Bogert outlined the characters in the opera, and gave as his opinion that one purpose of the opera was to show the inherent restlessness of the gypsy nature. The lecturer's narration of the woes of Ulana, the heroine, and that of Manru, her gypsy husband, was sympathetic. The patronesses of Mr. Bogert's lecture recital were Mrs. George T. Bliss, Mrs. Andrew Carnegie, Mrs. Mary Mapes Dodge, Mrs. Henry Draper, Mrs. Bolton Hall, Mrs. George F. Seward, Mrs. William D. Sloane and Mrs. Anson Phelps Stokes.

After Mr. Bogert and other lecturers have heard the performance of "Manru," they will be even better equipped to deliver a lecture on the opera before musicians, for then they will know something about the orchestration. It is as impossible to give a convincing lecture on an opera like "Manru" from the piano score as it would be to give an adequate idea of a great oil painting from a photograph.

Friday evening, February 14, the first performance of "Manru" in the United States will be given at the Metropolitan Opera House, and in connection with that performance our readers will find a timely review of the opera by Otto Floersheim in to-day's MUSICAL COURIER.

MRS. STOCKER'S LECTURE ON "MANRU."

MRS. STELLA PRINCE STOCKER, a pianist, conductor, lecturer and composer of merit, delivered her lecture on "Manru" last Thursday afternoon in a pleasant studio at 81 Fifth Avenue. The illustrations were played by the fair lecturer at the piano, and a charming young violinist, Miss Marie Josefa, a pupil of César Thomson. Mrs. Stocker had the honor to be the first person in New York to lecture on "Manru," for she gave a private talk on the opera at the rooms of the Manuscript Society on January 22. Mrs. Stocker began her lecture last Thursday afternoon with a panegyric on Paderewski. The magnetic personality of the composer-pianist was depicted as only a woman can depict such a quality in a man. Her tribute was eloquent both to the man and his art, and doubtless her listeners agreed with all she said. Mrs. Stocker, in reviewing the characters in the opera, gave a clear understanding of the gypsy tribe to which Manru belonged, and of the peasant class from which Ulana sprang, and the antagonism existing between them. She played themes and parts of the airs and choruses with Miss Josefa. Mrs. Stocker pronounced "Manru" a great opera, and quoted from Otto Floersheim's criticism to support her statement. The opera ends in tragedy, and in order to efface the sadness, Mrs. Stocker, at the close of her lecture, requested Miss Josefa to play Sarasate's "Gypsy Dances," Mrs. Stocker playing the piano accompaniment.

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For Particulars apply to "Saturday Extra Department."

THERE is little doubt that a supplementary season of two weeks will be given at the opera in April.

SOME society folk got up a cake walk for Calvé, who was curious to see one. At times Calvé herself in "Carmen" suggests a—perish the comparison!

IT must be gratifying to all Americans interested in music to learn that Miss Geraldine Farrar, whose success in opera in Berlin was pronounced, was a pupil of Miss Emma Thursby.

SIBYL SANDERSON is being sued by her Parisian lace maker. The *Herald* cables over some shocking details, too intimate and feminine for reproduction here. The most curious bit of news was that Madame Sanderson's counsel acknowledged her to be worth at least \$10,000 a year. How about that hard luck story of being forced to sing for a living?

IN a recent controversy over a "coon" song affidavits "were presented showing that Wagner and Beethoven were both guilty of piracy." Composers whose shins are occasionally barked on harsh criticism may console themselves with the fact that nothing contemporaneous criticism could devise would be as severe, as brutal as that written of Beethoven and Wagner.

SAYS Mr. Finck in the *Evening Post*:

Bismarck had a good ear and an agreeable baritone voice; when he sang he sang in tune; in the early fifties he was fond of a short and fiery piano piece by Ludwig Berger, which suggested to him one of Cromwell's riders rushing into the fight with knowledge that men would die; he dreaded the idea of a concert or of spending money for enjoyment of music; he preferred Beethoven to Mozart. "Beethoven suits my nerves better," he said of the first movement of Beethoven's Sonata in F minor (op. 57). "If I should hear this often I should always, always be very brave." Next to Beethoven he liked Schubert, but he would say after the performance of a piano piece by Schumann, "Very pretty." He preferred the stormier to the dreamy pieces of Chopin.

AN interesting article in the *Sun* of last Sunday is reprinted in this issue, and certain remarks of Walter Damrosch are italicized by us, as they embody THE MUSICAL COURIER policy for years past, on a potential principle of musical art and its application to the national development of music in our country. Walter Damrosch, as will be seen, indorses this MUSICAL COURIER policy, and virtually admits our contention. Gladly do we welcome an authority of such prominence as an adherent of the cause established and formulated by this paper, and with the assistance of the important influence wielded by Mr. Damrosch the cause will be stronger and firmer than ever. He is unquestionably right in asserting that the foreign opera singer will sign contracts at lower prices. It is simple enough, this question—after all.

WHO is to control the financial end of the operatic performance to be given in honor of Prince Henry? If \$30, \$20, \$10 is to be charged for seats (and the cost of the production of the operas or scenes from operas will not be increased) who is to receive the enormous one night profit? The Grau Opera Company—a corporation; or Mr. Grau or the committee which is pushing this scheme that virtually ostracizes the American musicians, and that will give to Prince Henry an en-

tirely distorted picture of musical America, for the foreign opera scheme of New York city is not a representative American musical institution?

We are now living under a Reform government and not under the Tammany crowd, and Mr. Low can with one stroke of his pen or his mustache put an end to any or every speculative project based on the opera performance. Mr. Grau and his company and his Opera House can be hired and the profits can go toward liquidating the cost of the carnival, or it can go to charity or to some scheme to give part of the performance over to a presentation of American musical talent.

As it now stands Prince Henry will hear the same singers he hears at home sing the same things they sing at home, and he will not know that such a thing as an American composer or American musical artist exists. It's a damshame and a disgrace, and the whole project appears like a huge speculation on the part of some people in the opera combination to make a pile of money out of the Prince's visit, and Mayor Low, President Cantor, District Attorney Jerome and a few others can end it right now in the very budding of the scheme.

UNDER the heading of "No National Theatre" our contemporary the *Tribune* has the following paragraph:

"A few visionaries are still pleading for a national endowed theatre in this country, to be established within a few years. No institution of that kind is in the least likely to be founded in New York, in Washington or elsewhere in the United States in this generation."

ENDOWED THEATRES.

In France, where theatres have been always endowed by the state, there is an incipient revolt against the system. M. Couyba, in an official report on the subject, says that the principle of pecuniary subvention is "nonsense." Certain artists, whose fame is notorious and who have achieved success, have a certain pecuniary value, and the production of their works does not need a pecuniary guarantee. The young composer or dramatist, on the other hand, has no mercantile value, and state subventions injure rather than benefit him, for the state in granting its subventions makes no difference between the known and famous and the unknown and obscure author. Hence the theatrical or opera manager argues: "The state gives me 200,000 francs for producing twenty new unpublished (inedits) acts in a year; that is 10,000 francs per act. Well, then, as I receive this sum, whatever pieces I give I certainly shall not hesitate between an unknown and known author. I choose the latter, of course, and raise the curtain with the odds of 80 to 100 in my favor."

M. Couyba proposes to amend this state of affairs by inserting a stipulation that the manager shall receive payment only for new "inedite" works of authors none of whose productions have been given in any endowed theatre.

The defenders of the present French system reply to this that the Opéra or Opéra Comique must not be made trial theatres. The public requires of them that any works given in these houses must be produced with perfect conditions; in other words, at great expense. There must be long and many rehearsals, new scenery and costumes and the like, and thus the number of new works that can be produced is necessarily limited. Even in the case of well-known authors only one out of ten works remain in the repertory. One French journalist ingeniously compares composers to potters. You may be a very good and skillful potter and may make a very beautiful vase or figurine, but when it goes into the oven at a temperature of 700 or 800 degrees, then, alas! three out of four will crack. So with operas; nine-tenths of them will not stand the fire of public judgment, but go to pieces.

M. Mangeot, in *Le Monde Musical*, advocates an

endowed theatre d'essai for young composers. Such a theatre ought to produce the works of "modern art" three or four times a week, other nights being reserved for educational productions of classic works. A very pretty scheme, but rather hard on the public, who has to pay for these débuts. To finish as we began with the *Tribune*, it justly says:

"The Yankee is in the main a hard headed, shrewd, practical man. What dramatic art he considers worth supporting he will support individually, but he will surely not consent to be taxed for the maintenance of any playhouse as an appanage of the entire body politic, not at least until he suffers a race change into something new and strange. He is too self-centred and independent for that."

LORD DYSART'S scheme for the building of an opera house in London is not half as hare-brained as some of the English papers would have us believe. Some of his figures sound extravagant, but these do not affect the plan itself, which, in a word, is to provide opera

LORD DYSART AND OPERA FOR THE MASSES.

for the masses; opera which has no obstinate dress regulations, such as now exist at ancient Covent Garden, and which is not dependent upon the tithe contributed by snobdom for its maintenance.

This idea is really a very wholesome one and deserving of serious consideration. The real lovers and appreciators of music are to be found among those who throng the upper galleries, or, as in the case in New York, stand patiently through four or five hours of music. This musical mob is usually referred to with much contempt by those in charge of operatic ventures; and yet when the laws of safety demand that these music hungry ones be denied admission the manager of a certain opera comes out in no uncertain way and admits that without these "standees" opera cannot exist on its present basis.

Now, if these people are such a factor in the giving of opera, why should they not be allowed some comfort? And it is this which Lord Dysart has in mind as a means to an end. It follows that musical education—the appreciation of master works—must result only from frequent hearing of them; and if the prices of seats are prohibitive, comparatively few will undergo the ordeal of standing, or at least will scarcely submit to it a second time. But to appreciate fully great and intricate music dramas many hearings are necessary—so the possibility of education on these lines is vetoed at the start.

With such a plan as Lord Dysart proposes—which compels the person managing this ideal opera house to keep the price of opera within the reach of purse and reason and do away with the folly of making the opera a parade ground for low necks and long coats, respectively—the masses could become comfortably familiar with the master works of Mozart, Beethoven and Wagner. At the same time the manager, who is paying a heavy rental for the house, would feel obliged to give satisfying performances in order to attract his audiences. So this scheme would resolve itself into—what? Into the policy advocated by THE MUSICAL COURIER for years, namely, the abolition of the High Salary Crime.

Opera for the masses; opera given in the native tongue—for the musical mob will brook no foreign gibberish; opera sung by native artists—again the social unelect are the ones with patriotic pride and appreciate the home artist more than the one "made in Germany." In a word, perfect ensemble, perfect opera. That would result in a trial of Lord Dysart's scheme. And we repeat that this plan is not so foolish as other less-informed people would make it out to be.

THERE is no reason why Lilli Lehmann should say farewell to the American song stage if she continues to sing as she did on Saturday night at Carnegie Hall—no reason for retirement, but rather the best of reason for coming here as often as possible to illustrate to us

NO LEHMANN FAREWELL.

the art of voice production, of vocal eloquence, of musical interpretation, of classical sympathy and of artistic and ideal musical expression. If Madame Lehmann will sing as she did on Saturday night she is a necessity, for there is no one in America who can sing the "Fidelio" "Abscheulicher" as she sang it, and we doubt if there is anyone anywhere who can deliver that involved, colossal dramatic aria vocally so true and powerful and so comprehensively broad as Lehmann did it.

With the exception of the Bach-Gounod "Ave Maria" (organ, Stephens; piano, Reinhold Herman; violin, Jan Kubelik), this Beethoven aria was all that Lehmann sang, except a part in a simple vocal trio with Blauvelt and Gadske; but there was no good reason for her to sing any more. The Beethoven is a dramatic, lyric aria covering the whole range of the vocal perspective, and calling for the complete outfit and equipment of intellectual singing, and Lehmann accomplished the task with authoritative and decisive elegance, finish and thoroughness, as only a matured, inspired artist can do it.

At this point be it said that whatever the previous criticisms of Lehmann's singing published in this paper may have been they referred to her singing then. This analysis refers to her magnificent vocal and artistic display of last Saturday night, and her performance was so superb that it demands at once unequivocal indorsement—for it was not unequivocal—vocal; it was strictly artistically vocal. There can be no farewells for such a singer; she must be heard all the time.

Madame Gadske sang the "Agathe" aria from the "Freischütz," and deserves commendation for her efforts; she must have been somewhat affected by her singing in opera during the afternoon. Lillian Blauvelt was the American singer of the trio, and this necessarily provoked a comparison which would otherwise not be judicious, for comparisons should not be made; but Blauvelt sang with such purity of voice, power and force of emission and control of the vocal pyrotechnics that great applause followed her singing of a Gounod and two Delibes songs. Why did she not sing some English or American songs? Everybody would have been pleased. Kubelik played with technical resourcefulness, but he certainly should infuse some musical feeling at least in the Raff "La fée d'amour," such an opportune composition for violinists; a composition that in itself offers all necessary suggestion for string expression. But then Kubelik must get lovesick before he'll pick from the fiddle the music. At least that is what is said in Chicago. Mr. Friml certainly understands how to accompany.

But we shall never forget Lehmann's "Abscheulicher"; it was an epoch.

FROM Breitkopf & Härtel, and edited by La Mara, come the sixth and the concluding seventh volume of Liszt's correspondence with La Wittgenstein. They cover the period from January, 1862, to July, 1886, the restless, roving autumn

LISZT'S LETTERS TO THE PRINCESS WITTGENSTEIN.

of Liszt's life, when he was battling with conscience and desire, with the Church and life. They take up the thread of his existence just after the postponement of his wedding by Papal command; it had already been fixed for October 22, 1861, when Piux IX. ordered the delay. The Princess regarded this as an omen and saw in it the divine finger of threat and

became so superstitious that she refused a further examination of her separation papers which the Pope now demanded. And when in 1864 Prince Wittgenstein died and she became free to marry she found her interests centred in the Church more than in wedlock; so the marriage of these two souls that had braved conventionality for fifteen years was never brought about.

"Instead, she exerted all her influence to attach Liszt to Rome, and, as La Mara asserts, it stands to her credit that Liszt took the orders.

This is contrary to general belief, but evidence is found in the letters: After the Prince's death Liszt broaches the subject and is met with refusal; and as late as 1872 he writes: "The only chapter of my life for which I have passionately longed to complete existence is missing."

And several months later he voices once more the same regret and adds: "Do not ask me which one! Nobody has the right to demand that of me—you least of all."

A year afterward he touches on this again: "Your great heart is busy with my biography; it cannot be of much importance. A single glorious page was meant for it; but fate, which none of us may escape, relegates me into the shade. Without complaints I submit."

The effects of this decision against matrimony were disastrous for both. It deprived him of a possible home and made of him a wanderer roaming between Rome, Weimar and Budapest, ever searching for that elusive rest which he did not find until death overtook him at Bayreuth in 1886. On the other hand, it involved her in theologic speculations, estranged her from all things and friends worldly and finally brought her no great end of spiritual peace as reward for this huge denial. The Princess survived Liszt's death only nine months; and her demise closed one of the most interesting attachments in all music history.

That these letters are very interesting goes without saying, for they cover a very important art period; but they are also delightful reading, and touch on almost everything imaginable, from the pet cat "Kicy" to Wagner's "Tristan." So the charming intimate note of this great personality is sounded openly and acquaints us with the reverse of his intense artistic nature.

At heart Liszt was childishly naïve and to the very last a devoted slave to the Wittgenstein. This is writ clear in this collection of letters, than which there is scarcely a more interesting love correspondence published.

A JUST CRITICISM THE MUSICAL COURIER has received a marked copy of the *Evening Monitor*, published at Concord, N. H., in which a clever writer signing himself "Milo Benedict" narrates his "musical experience in New York." The editor's headlines are rather startling and probably true:

MUSICAL EXPERIENCE IN NEW YORK.

Some Rather Provincial Manners in the Great Metropolis
—Better Orchestral Conducting in Concord;
Boston Far in Advance.

Extracts from the article follow:

New Yorkers are fond of pronouncing Boston provincial. But it may be said that in its development of music, if in no other direction, New York appears unmistakably provincial. At the very height of the season, during the space of a fortnight lacking a day, not a program was given in the city of a high enough order throughout to have been acceptable to a Boston Symphony audience. Something cheap, tame or out of date was given on each occasion. More especially was this true where New York's own musical talent was represented. Even in Concord it is doubtful if any program within recent years has offered our musical people Rubinstein's Melody in F, or Mendelssohn's "Spring Song." These are nearly as hackneyed as "The Last Hope." And yet I heard the Melody in F twice in one day at two different concerts, both

of which were arranged, not for the beneficent task of educating the poor, but to appeal to the most cultivated audience. The "Spring Song" also was given.

The effect of an evening at the opera is most peculiar. Your attention is divided about equally between the stage and the audience. There is in fact a kind of rivalry between them. Strange to say, when the curtain rises there is scarcely a seat occupied in the whole house. Everyone seems to be waiting to make an effective entrée, and to avoid the suspicion of not having dined elaborately. Consequently the house is in confusion until the close of the performance. The opera has become a show case for costly raiment.

After returning from New York I listened to the Boston Symphony Orchestra in Symphony Hall, on January 11 and 25, and it was, I must confess, a joy to note its perfections. Its brilliancy and splendid tone, its intelligence and precision, its marvelous technic, its power of interpretation, how are they to be excelled? And there was the old feeling for art that was contagious. New York seems to be without a guide in this direction. And what satisfaction like returning to an old habitation was there in the composed presence of the audience! What a relief at last to see the people all assembled comfortably before the performance begins! There was scarcely a seat vacant, and no one was moving through the hall after the bell sounded. There were no great hats, there was no stamping, no hissing, no glare of society, no noisy chatter. When the bell was heard out in the corridor everything was hushed, and the program was begun in all its impressiveness. In the middle of the program ten minutes are usually allowed for conversation and moving about. After the bell, all is quiet as before. And there is never any breaking in of applause till the end of a movement or solo is reached. These advantages count for much. Especially do they testify to a devotion to art and a respect for its claims, such as certainly no other centre in America can show.

This writer is probably correct in his views, for neither Boston nor Concord has to contend with and against the foreign opera and a company of foreign singers. There is no doubt that iniquitous standards of art have been established in New York, and as for the economic principles, they are criminal and distressing.

FROM the keen pen of Mr. Baughan, of the London *Musical Standard*, the following caustic remarks recently dropped, and it is learned that something more will soon be heard to drop in the sphere of London music criticism. It does appear as if the fraternity of the

PRETTY BAD IN LONDON.

great metropolis is in a bad way, and New York music critics can congratulate themselves on reading this—congratulate themselves on their independence and social healthfulness as compared with their London brethren:

CRITICISM FROM WITHIN.

To those of us who are a little behind the scenes the wire pulling of the London musical world is vastly amusing. A certain portion of the press, for instance, takes itself most seriously in what may be called a political aspect. There even exists a certain critic whose avowed aim is to act as a moderator between the extreme Left of the young men (who are rapidly becoming middle aged) and the extreme Right of the conservative critics. He provides amusement for both parties, and hurts neither. His seriousness in what may be called artistic intrigue is delightful to both the Left and the Right of criticism. At present there are roughly two big parties in the musical world itself, and the critics attempt to give allegiance to each—quite properly. The political musical parties may be divided into that which is connected with certain teaching institutions and that which has had and will have nothing to do with any of the educational colleges, their professorships, diplomas, or certificates. There are subdivisions, of course, as, for instance, a difference of self-opinion among the teaching institutions and their adherents, and a class which has formerly received part of its education abroad and part at one of our institutions.

All these parties of musicians combine, however, in looking down on the critics, except when they make themselves useful. And this many of them are eager to do. You may trust a recognized critic on an important daily to speak well of any of the important heads of our musical institutions, or of anyone in authority by reason of his being conductor of one of our important orchestral or choral societies. To those musicians who know fairly well the musical status of certain gentlemen at the top of the tree, the continual gush and make-believe in the press are amus-

ing. If one of the big guns composes he is acclaimed a ripe scholarly musician, though his knowledge of modern counterpoint and harmony and modern orchestration is slight compared with the technical equipment of some of the younger men. The critic, as a rule, is quite aware of that fact, but he either considers it his duty to bolster up the reputations of recognized musical leaders from political reasons, or else he is a victim of social ambition. Social ambition and criticism? Well, it is a very natural and human failing. To certain writers on the press nothing is more galling than to be unrecognized by the Sir This or Sir That of the British musical world; and nothing gives greater pleasure than even a passing nod or a few seconds' chat when the great men happen to be at a concert. Also the friendship of the great may prove useful to the critic in his career, for it is an open secret that several of our prominent musicians have weight with the editors and proprietors of newspapers. It would not be worth while exposing this hidden side of London musical criticism, were it not that, quite unconsciously, it has helped toward the growth of the canker that is at the heart of our musical life. The disease is this: With our love of settled authority we have put position in the musical world before talent. If any post be open it is invariably given to a man who is either a knight or a head of an institution, whether he has any special gifts for the post or not. In the interests of art the critic should boldly express his opinion on the doings of these musicians of position, but, instead of that, the usual run of critic makes it his business to back up the prominent musician, however incompetent he may be. The musical world knows and laughs; but the public does not know. We quite properly pride ourselves on the purity of our musical press in respect of financial gain; but there is a dishonesty of snobism hardly less culpable.

AFTER an absence of over nine years Mr. Floersheim last fall made a visit to this country to see his old associates of THE MUSICAL COURIER, as well as his friends of many years' standing in the musical profession and the musical industry, among whom he

MR. FLOERSHEIM was well known for many years prior to his removal to Berlin to represent this paper.

After a sojourn here of about one hundred days Mr. Floersheim returns to Berlin on Tuesday next on the Kaiser Wilhelm der Grosse to resume his duties as the German representative of THE MUSICAL COURIER at Berlin. It is very probable that Mr. Floersheim will remove the office of THE MUSICAL COURIER in Berlin to some more central location, as the representation there has reached a point where it requires easier access. His many years of association here and his alliance with THE MUSICAL COURIER have established a bond of unity and personal friendship which we know will never be severed. Mr. Floersheim has been identified with this paper for the best years of his life, and it was a pleasure to have found him in the full enjoyment of good health; and with the hope that his activity in Berlin will continue as happily as it has in the past, we bid him Godspeed on his return to Germany.

WE quote from Brooklyn *Life* a short editorial that is in conformity with the simplest formulas of the commonest kind of human sense:

If Prince Henry of Prussia has any gift of humor he will be amused as well as edified to learn that both the gala performances arranged in his honor are to be given in foreign languages. German will, of course, be spoken at the Irving Place Theatre, and at the Metropolitan Opera House there will be a medley of German, French and Italian. Yet the theatre in question is to a certain extent the foremost in the United States, while the opera house is the representative of the height of national achievement. These being the only two glimpses of the American stage which the Prince will have, it is a pity that neither performance is to be in the vernacular. Not that it will matter much to the nation's royal guest, as his attention will not be exclusively absorbed by what passes on the other side of the footlights; but it is humiliating that, with all our progress, New York has no true counterpart of the great opera house of continental Europe—although it has a finer aggregation of singers three months in the year—and that the nearest approach in artistic impulse and productiveness to such playhouses as the Théâtre Français and Burg Theatre is conducted in German. New York's lack of one theatre where English is spoken, that is such in the highest significance of the word, is particularly humiliating.



THE SEA HATH MANY THOUSAND SANDS.

The sea hath many thousand sands,

The sun hath motes as many,

The skie is full of starres, and love

As full of woes as any;

Beleeve me, that doe knowe the elfe,

And make no tryall by thyselfe.

It is in trueth a prettie toye

For babes to play withall;

But O! the honies of our youth

Are oft our age's gall!

Selfe-proofe in time will make thee know

He was a prophet told thee so.

A prophet that, Cassandra like,

Tels trueth without belief;

For headstrong youth will runne his race.

Although his goale be grieffe;

Love's martyr, when his heate is past,

Proove's Care's confessor at the last.

UNKNOWN ELIZABETHAN POET.

THE FLORIZEL CASE.

THE wonder child!

It is a problem, æsthetical, moral and social, this wonder child who flits across the contemporary canvas, a bewildering apparition, an upsetter of traditions, a deranger of critical values. For example, Florizel Reuter, who played in Carnegie Hall Tuesday of last week, that little cherub with the curly hair and conquering air of a virtuoso—what can one say about such a boy? Obviously the best advice is: Take his fiddle, hide it; let him go into the fields and grow up with the birds and trees. But advice is not always practical, and the youngster seems so sound in wind and limb, his cheeks so ruddy with health, his every movement indicative of vitality, that telling him to play, amuse himself is on the face of it superfluous. He enjoys fiddling, he is not happy unless he fiddles; so let him fiddle to his heart's content.

The late Thomas Huxley said of early risers that they were conceited all the forenoon, sleepy all the afternoon. It is a happy epigram. Boy and girl musical prodigies often come to a blossoming, but at what cost to their general development, to their health! For one instance of the triumphant later years I can quote you three that have turned out badly. There was Maurice Dengremont, the most marvelous gifted of them all, because the most musical. Before he was a man full grown he had drained his emotions to the very bottom of the cup. Rubinstein was a wonder child who fulfilled the promise of his infancy, as did Mendelssohn, as did Mozart. But the two last named, like Chopin, Schubert and Keats, died, prematurely exhausted by life, worn out by their own strenuous temperaments. After all, it is the dull, slow tortoise of a boy who lasts longest in the race—Schumann, Brahms, Flaubert—incredibly backward in his juvenile studies—and Tschaiikowsky. Beethoven was a wonder child, so was Richard Strauss—both survived their early success.

Fritz Kreisler, singularly gifted, a violinist of virtuoso powers in 1889, is to-day a mellowed artist and a remarkable one. His bull-like physique—lucky Fritz—aided him in weathering the nerve strain. Josef Hofmann has outlived his youthful period, emerging a sane pianist. The case of Kubelik is different—just as he himself differs from any violinist who has been heard here.

He is the very picture of serene melancholy when he faces his audience, and his rather languid move-

ments are in sharp contrast with the very material side of his play. More closely examined Kubelik's face stands the test of comparison with—say Chopin, or the early de Musset. The brow is delicately modeled, the planes of the face clear notations of a sensitive spirit, though difficult to decipher, difficult to move. The surprising part is to come; when he plays he is not a poet; not even the exponent of the usual lyric feeling that we find developed in so many violinists. Kubelik is a youthful César Thomson, a man for whose abilities I entertained an extravagant admiration. The Bohemian, like the Belgian artist, disdains the appeal sentimental, aiming at the transcendental in technique. And the most curious thing of all is that the public has taken to Kubelik—just the very opposite of what I would have predicted; for it stands to reason that his extraordinary technics cannot have any message, cannot be realized, understood. Perhaps my brilliant English brother, Edward Baughan, is correct in his explanation of this knotty psychology of the mob: movements, complex, rhythmic, rapid movements hypnotize the crowd, which dimly guesses that something out of the usual is occurring. Add to this the winning individuality, winning as a woman who simply stands still and gains your sympathy without speaking and—perhaps—you have one of the secrets of the Kubelik-ian success. His talent is enormous, even if not emotional; and it may become so in a year or a week; then he will not play with such classic beauty of tone, such purity of intonation, such benign repose. Your soul cannot be tempest tossed, and your nerves steady at the same time!

But Florizel Reuter! His is another case altogether. You do not wonder so much at his technics, facile as they are, as at the emotional precocity displayed by him in *cantilena*. He may smear and rattle over his passage work, and he often does; but give him a bit of melody and he says something after the style of an experienced man. How comes he by this ripeness, this fullness of expression? Is it healthy for a lad to bare thus the secrets of his tender little soul? Or it is only a trick of the nerves, the ears, the imitative faculty of a phenomenal being? We don't know; no psychologist knows. And the thing is disquieting; as if some wondering disembodied Djinn had entered the soul of Florizel and directed its very motions. Henry James in his matchless "The Turn of the Screw" treats of this subject in a rather horrifying manner.

The little Reuter has had excellent masters. Beginning with Max Bendix he has just left the training of Henri Marteau. His bowing is agile and often better than his little fingers, which become flurried and uncertain in velocity passages. Yet it is amazing to see him straddle octaves, double thirds and sixths, dash off arpeggios and rattle *staccati* like stinging hail. He played the Vieuxtemps E major Concerto, some Paganini caprices and the "Airs Russes" of Wieniawski from memory, and with the intensity and attitude of a seasoned violinist. He has style, there is no denying that; and if his tone is small it is sweet. It must not be forgotten, either, that he uses a three-quarter sized instrument.

The test of closed eyes was proposed in Florizel's case. It is hardly a fair one. Try it on some of our favorite artists and watch the effect—for the eyes do aid the ears. With De Pachmann it would be an excellent device, for then we could hear without being disturbed.

I never saw a Chopinzee,
I never wish to see one;
But if I do, I'm sure I would
Rather see than be one.

Thus might my old friend Gelett Burgess sing of Chopinzees and other keyboard wrigglers and wrestlers.

Miss Lucy Gates, a young lady from Utah with a good natural voice, sang numbers by Verdi and others. There was applause, ill-timed, vociferous for the boy, who took it all as a matter of course. And this is to be deplored, as are his little airs and graces, his naughty smile of self-approbation. Yet a boy to be watched! He has great possibilities. Adolph Glose accompanied most sympathetically.

Josef Hofmann is a study of a young man who has won a victory over himself. That he does not smoke, drink or flirt are matters of little moment. I am not sure but that he is fond of cigarettes and an occasional glass of champagne. He is a model son, and that is a gratifying spectacle in an age when "the old man" is sent to Coventry after his young hopeful puts on "pants." When I see a son love and revere his father, though he may often rebel inwardly, I feel that there is hope. I don't mean the youth who says "Yes, Papasha!" and then shakes his fist at the Venerable Parent's back. I have never met Jozio Hofmann since he was the little Jozio at old Chickering Hall; but we all know that his life is one full of activities and that at a period when most young men are fooling time to the top of their bent this clever Pole is inventing, practicing, thinking. He will enjoy a future, a much more satisfactory one than his past. And how sensible was his father to withdraw him from public life at the most critical moment! He is not spoiled, as the phrase is; and we should be grateful for that. The spoiled pianist and violinist and singer is "in our midst" in disturbing numbers. When you say your prayers at night, O my brethren and sisters of the keyboard, bow and larynx, pray for common sense. It is the rarest gift of the jealous gods, who sometimes delight in dowering with it inartistic folk. And that's sheer waste; they don't need it half so much as does the artist.

Now, Josef Hofmann, with all his gifts, artistic and intellectual, is sensible; he is well balanced; therefore he may be happy some day.

I hear that he is enjoying unusual success in the Far West.

Do you know that Fritz Kreisler plays the piano almost as well as he does the violin?

Vance Thompson sailed last week with Mrs. Thompson for Paris. He will return before 1903.

The Paderewski fever is in the air. Already "Manru" is being "explained," and I notice any quantity of red haired girls about, but few white horses. *Was ist los mit dem Schimmel?*

I wish we would all stop calling pianists, violinists, singers and oboe players "geniuses." Granting them as much talent as you will, no reproductive artist is a genius. Genius is creative; it creates religions, states, ideas, wars, flying machines, pictures, poems, tragedies, symphonies, statues and cathedrals. The player and singer or critic interprets works of art made by others. Paderewski is a remarkable pianist, as was Liszt; but it is not the playing or the memory of their playing that will constitute them geniuses. The actor mimes the words and attitudes of the dramatic poet, and even granting him the temperament of a Salvini or a Duse he is not a genius.

Despite cabled reports Gabriele d'Annunzio's play, "Francesca da Rimini," is a financial success. The *Academy* is my authority. At Florence and Naples one must secure seats days in advance.

Very high prices for modern books were obtained at the sale of the Raisin library at the Hotel

Drouot in Paris recently. Bourget's Pastels, with water colors by various artists, brought \$600; Dumas' "Trois Mousquetaires," 1894, on China paper, with Maurice Leloir drawings, \$200; Voltaire's "Zadig," 1893, \$460; About's "Les Mariages de Paris," 1897, \$280; Guy de Maupassant's "Contes Choisis," 1891, \$200; Flaubert's "Salammbô," 1901, with illustrations by Rochegrosse, \$150, and "Le Légende de St. Julien," 1895, with water colors by Luc Olivier Merson, \$185.

Why, asks James Douglas in the *London Star*, do men write better poetry than women? He confesses his inability to answer the question. None of the conventional explanations, he says, is convincing. Sex servitude is hardly sufficient to account for the long, low average of ages. Men have beaten their music out in spite of the bondage as bitter as the bondage of womanhood. Must we fall back on the Tennysonian theory that woman is the lesser man? It is a poor, purblind theory, and, for my part I revolt against it, for it conflicts with the evidence of my own sense. Rather than accept it, I prefer to regard the enigma as insoluble. Perhaps the true solution is to be found in the intimate self-abnegation which is the prominent trait of women. She idealizes man as lover, husband, father, brother, son, and in the intensity of her idealism she wills to be less in order that she may seem to be greater. To her any form of superiority over man is a sub-conscious blasphemy against the divine illusion of love.

I wonder what the Woman's Page will say to the last few lines?

Some of the finest examples of English wit owe their sparkle to paranomasia or punning, remarks a London writer. Provided that a lady of Swift's acquaintance set down her violin, and, removing her mantua, placed it near by, merely by purest accident, without any prearrangement, his remark with which he called attention to the juxtaposition of the two objects was the very cream of paranomasia. "See," said he, quoting glibly from Virgil, "Mantua vac miserae nimium vicina Cremona." So she took it away and some one said, "Whew! Isn't Dean Swift?"

From Bucharest comes the startling news that the trade of letters has fallen into such disrepute that two of the leading contemporary writers have been compelled to open beer saloons in order to eke out a livelihood. One of them, Carigiale, a popular Roumanian playwright, was recently called upon for a speech at the conclusion of the first night performance of his latest play at the National Theatre. He said: "Ladies and gentlemen, I thank you for your applause, but it won't keep body and soul together; neither, apparently, will fiction and the drama. If you wish to give me material support come across the street to my saloon and have a drink." It is recorded that the entire audience took the hint, and that since then the playwright has been well supplied with funds.

Those who are constantly cavilling at the underpayment of playwrights and authors in this country will find this condition of affairs interesting when compared with the present conditions in the New York literary mart. One of our playwrights, a man still in the early thirties, has already amassed a fortune which is said to reach six figures. The librettist of some of our popular operas has grown so well to do from his royalties that he is not only enabled to live in ease and elegance, but has accumulated, at great expense, perhaps the finest collection of literary memorabilia in this country. We sympathize heartily with Carigiale and his Roumanian friends, but there seems a course still more congenial than saloon keeping, which is still open

to them. Let them learn English and come to America. Thus a contemporary.



A scandal has arisen over the reburial of Robert Hamerling, the German poet, who died in 1889. He was moved into a permanent tomb in the cemetery at Graz; when the coffin was opened, the medical men present, among whom were two university professors, surreptitiously and without authority removed the head, in order to measure the skull. Since then the skull has been kept in the anatomical laboratory of the Graz University. Hamerling's friends and relatives are indignant and demand that the poet's head shall be put back with the body at once.



Says "The Listener" in the Boston Transcript:

"To the query, 'Where are all the square pianos of fifty years ago gone to?' a Tremont street dealer responded the other day with a story of the great potato crop in Maine a few years back. A skipper from the far-down Maine coast arrived in Boston with a solid load of the big Aroostook tubers. For return cargo he took down a full load of old Boston square pianos. The dealer had cleared off his entire stock of four legged instruments, of all degrees of decrepitude, that had been taken in exchange and part payment for many years, and had even scurried about among other dealers to fill up the schooner's hold and deck. The Aroostook potatoes were thus presently transmuted into pianos. Some of them were sold at a profit by the enterprising skipper at extremely low prices. In some such the tones of the aged strings were lower still—so much so that the Machiasport Orpheus was soon obliged to make restitution or stand suit for peddling pianos under false pretenses. One of the same lot was later purchased by Mrs. Fiske for \$14 for Becky Sharp, whom it suited to a T."



Old Sally, on her death bed, was an unconscious humorist, writes a contemporary. On being asked by the vicar if she felt quite happy, the old lady said, with great unction: "Oh, yes. Ah s'all soon be in Jacob's bosom." "Abraham's bosom, Sally," corrected the vicar. "Aye well, mebbe it is; but if you'd been unmarried for sixty-fahve year, leyke what Ah 'ev, ya wudn't be particular wheeas bosom it war, seea lang ez ya got inti sumbody's."



Mathilde Serao is suing her husband for divorce. His name is Scarfoglio, and with his gifted wife he edits the *Mattina*, of Naples. The novelist says that her husband's conduct has involved her in a Neapolitan municipal scandal. Possibly the story called "In the Country of Cocaigne," which raised a racket about the ears of lottery officials, began the row. There was a later charge of conspiracy brought against Scarfoglio. And perhaps a woman's reason is at the bottom of the affair; Mathilde Serao is a woman of genius, and genius seldom runs well in double harness.



Breitkopf & Härtel have just issued two songs by Alexander von Fielitz, a composer who is always welcome because of his poetic feeling, melodic and harmonic invention. The songs are settings of poems by Christina G. Rossetti—the sister, gifted herself, of Dante Gabriel Rossetti—and called "An End" and "Dream Land." E. R. Kroeger is represented by a piano Scherzo in E flat minor and three mythological scenes—"Arion," "By the

Waters of Lethe," "Ixion," all of them piano pieces of value and interest, whether in the study room or on the concert stage. The scherzo is brilliant and effective.

G. Schirmer publishes four preludes in form of etudes by Henry Holden Huss, which reveal the refined fancy, delicate workmanship of this composer. My favorite of the four is a wrist study—if you wish to put the case technically—in D, Prelude No. 2. It is full of charm and harmonic variety. The third prelude is for the right hand alone. Mr. Huss also contributes a graceful menuet and a gavotte—both well worth playing. August Spanuth has achieved the difficult and usually ungrateful task of arranging Paderewski's "Manru" for piano solo. The entire opera is given in a very satisfactory bird's eye glance. Schirmer is the publisher. I forgot to mention in the above little list a paraphrase on Wagner's "Tristan and Isolde," by C. E. Le Massena. It is for violin and piano, passion in a pocket edition, and is put forth by Breitkopf & Härtel.



Fritzi Scheff recently confided to a friend in Philadelphia that Sembrich was getting all her roles this season! Oh! Fritzi, Spitz, Mitzi Scheff, you remind me of the treble clef!



Timothy D. Sullivan sat in a box at "Messaline" last Friday, and when the Roman chief of police passed through the hall of the revellers, transformed by fear, the political critic remarked:

"Well, they were up to time in those days!"



"Strauss Contra Wagner," a brochure by Erich Urban, is announced. Has the battle really begun?

STUDIO MUSICALE.—On Wednesday evening, February 5, the monthly musicale of Charles Konedski-Davis, the violin virtuoso, took place at his studio, 115 West Eighty-ninth street. As usual a large and fashionable crowd attended, and the program was an interesting one. Among others present were the Baron von Berger, Dr. and Mrs. Claret, Captain Cullender and the Misses Cullender, E. Hirschfeld, and the beautiful Miss Marguerite Andrews, the Philadelphia belle.

Mr. Davis played the "Fantasia Appassionata," Vieuxtemps, and the Bach Concerto in a most artistic manner and with an excellent conception of those musical compositions. As an encore he played "Serenade," Pierné, with great delicacy and intensity of feeling. E. Hirschfeld played some very interesting flute solos, which were much appreciated by the audience. His tone was particularly good in the Mendelssohn "Song Without Words," No. 8.

After the refreshments were served, dancing was indulged in by the younger folks. These receptions are held the first Wednesday in every month, and are very popular among the society friends of Mrs. Davis.

THIRD MANUSCRIPT SOCIETY MEETING.—At the Astor Gallery last Tuesday evening, at half after 8, there occurred a "German-American Night," selection from Reinhold Hermann's opera, "Vineta," occupying the entire evening.

Inasmuch as the cast was exactly the same as at the meeting of the Musical Salon, reviewed in detail in these columns lately, it is unnecessary to again review the performance, excepting to chronicle that Orton Bradley was at the piano and that Frederic Dean was the "narrator," and also that the performance was remarkably lifeless and cold.

Thursday evening, February 20, the "Italian-American Night" will occur, under the care of Eduardo Marzo, when a string quartet by Doda, piano Sonata by Gallico, an operatic scene, &c., will be given.

CONCERT OF WOMEN'S COMPOSITIONS.—The St. Cecilia Club, of Terrell, Tex., recently gave a concert of women's compositions by Adele Lewing, Clara Schumann, Chamade, H. H. A. Beach, Rivé-King, Carreño.

MACONDA.

MADAME MACONDA'S high rank as an artist and her charm as a woman are enthusiastically acknowledged, no matter where she appears. North, South, East or West, in the States or in Canada, the verdict is the same. And the best of all is that she deserves all the praise she receives.

Here are clippings from the Toronto papers, where Madame Maconda sang last week with the Male Chorus Club:

The Male Chorus Club gave its annual concert at Massey Hall last night, and introduced two artists of the first water, in the persons of Jean Gérardy and Mme. Charlotte Maconda. Both of them won a local popularity that will serve for a good greeting when they again return. Madame Maconda made an immense success. She is well within the pale sacred to prima donnas, because of the rare warmth, brilliance and flexibility of her voice. In the higher range it is remarkably true and clear and expressive. Moreover, she sings well, and produces her notes with delightful ease. Her very best number last night was Delibes' "Les Filles de Cadix." Madame Maconda's singing of the number, which is joyously brilliant, and consequently difficult, was a splendid tour de force. She sang, among other numbers, an air from "La Perle du Brésil," with a flute obligato by Professor Arlidge, which displayed the accuracy, flexibility and melody of her voice.—Mail and Empire, Toronto, February 7, 1902.

Madame Maconda possesses a soprano as clear as the flute, combined with richness and power. She was recalled again and again, and the audience was insistent on its encores. Her first number was David's "La Perle du Brésil," and in it she at once captivated her listeners with the charm of her interpretation. Her other selections were Gounod's "Connais tu le pays," Schumann's "Nussbaum" and "Auftrag," Grieg's "Solvegalsied" and Strauss' "Serenade."—Star, Toronto, February 7, 1902.

Madame Maconda was very cordially received. Her voice has gained in fullness and sympathy, and she is certainly one of the most satisfying sopranos that have been heard here for a long time. Her first number, the florid aria from the "Perle du Brésil," by David, was in many ways her best effort. It was brilliantly rendered, and withal with more roundness of tone than one is accustomed to hear from sopranos of her class in this particular piece. Later in the evening she sang the brilliant Polonaise from "Mignon," which was another bright display of vocal ability. The Grieg, "Solvegalsied," was very sweetly and truly sung. As one of her encores she gave a very clear-cut rendering of "Les Filles de Cadix."—Globe, Toronto, February 7, 1902.

Madame Maconda was received with great enthusiasm, and gave extreme satisfaction. She is one of the best of the many excellent singers who have been heard in Toronto. Her manner is charming and her voice rich and of great range. Pure and liquid are her high notes and her technic is superb. "La Perle du Brésil," by David, was her opening number. She also sang selections from Gounod, Schumann, Bachelet, Grieg and Strauss with sweet expression. Her first number was with the flute obligato, and was, perhaps, one of the best of her contributions.—World, Toronto, February 7, 1902.

At the Virgil Piano School.

ROBERT COLSTON YOUNG conducts a free class in the study of time and rhythm every Saturday at 11:15 o'clock, in which all kinds of time and all kinds of rhythm are not only thoroughly explained but actually mastered by the pupils. In connection with this, he is taking up the different dance forms and showing how they have developed from crude and simple forms into the more intricate ones now in use.

Last Saturday the gavotte and minuet were very interestingly explained, and a short history of their origin and development given; also the way in which these dance forms have been used by different composers and the changes in tempo which have transpired. Interest was further heightened by the playing of Miss Dessie Gould and Master Arthur Jennings, who illustrated the minuet form with compositions from Bach and Beethoven, followed by the playing of a gavotte by little Catherine Hurst, in which the pure and simple gavotte form was strictly adhered to. These lessons are proving of great value to students and are highly interesting.

Who Gave the First Lecture on "Manru"?

It would seem that it is never quite safe to make positive statements, as the following letter will explain:

Editors The Musical Courier:

Permit me to correct an error on page 45 of your last issue (February 5), relative to Mrs. Stocker's lecture on "Manru." If the date there given of her "delineation" is correct, she is not the first to give a public lecture on the subject. On November 3, 1901, at the University Settlement, New York city, I gave a lecture-recital of "Manru," telling the story and playing and singing many examples, also calling attention to the leit-motifs. The audience, numbering over 100, came from different parts of the city, and expressed so much pleasure at hearing the recital that I repeated it on February 2, 1902, at the same place. My other recital you have noted on page 42. It was attended by about 175 people. Very truly,

WALTER L. BOBERT.

FLUSHING, N. Y., February 8, 1902.

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CHARLES HEINROTH,
AND OTHERS.

(ADMISSION DAILY.)

SECOND LIEDERKRANZ CONCERT.

THE second concert of the season by the New York Liederkranz, given at the clubhouse of the society last Sunday evening, attracted one of the largest assemblies of members and guests in the history of the society. The program undoubtedly had something to do with the rush to the concert. Lillian Blauvelt and Anton Schott were the soloists, representing widely different vocal schools and periods of musical history in this country. For once something more than mere formal congratulations were earned by Dr. Paul Klengel, the conductor of the Liederkranz, for his program contained only three novelties, quite enough for musical digestion in one evening. The usual number of new works presented at large concerts of the German singing societies hereabouts is six.

The orchestra, made up of Philharmonic men, opened the concert with the overture to Weber's "Oberon." Then the veteran Herr Schott, vigorous in appearance despite his shaggy gray beard, walked across the stage. He received an ovation and sang with his old-time impassioned eloquence Siegmund's Love Song from "Die Walküre." At the close of the song Herr Schott was greeted with tumultuous applause, and he was compelled thus early in the evening to respond with another song. Accompanied at the piano by Louis Victor Saar, Herr Schott sang Schumann's "Grenadiers" as it has not been sung in New York in some time. His was the real military, patriotic rendering. Herr Schott sang the incidental tenor solo in Saar's stirring chorus, "Schlachtgebet," and the singing of the Maennerchor, together with the soloist, was thrilling.

Mme. Blauvelt aroused great enthusiasm by her singing. First she was heard in Handel's "Sweet Bird," to orchestral accompaniment and a flute obligato played by Charles Kurth. Her second number, the Bolero from Verdi's "Sicilian Vespers," was another popular selection from her repertory, and in both the soprano gave evidence of high artistic development.

We are happy to make this statement, because Mme. Blauvelt is an American woman, and a Brooklyn woman at that, and moreover received the foundation of her vocal training in the United States, partly at the National Conservatory of Music. Mme. Blauvelt, in addition to her solos, also sang two incidental solos, one with the Maennerchor, "Glockenthüreners Töchterlein," by Reinthaler, and the other Schubert's "Gott in der Natur," sung as the closing number by the two choruses.

And now a brief mention of the novelties. The first, "Die Ablösung," written in ballad style by Hermann Hutter, is pathetic in character, but will probably not cause

any undue excitement among singing societies. The other two, "Zu ihren Füßen," a setting by von Othegraven, and "Liebeskündigung," were sung consecutively, and so afforded a good contrast, but beyond this did not awaken enthusiasm. "Liebeskündigung," by Kiemser, is a setting to a Roumanian folkslied, in which young women are warned not to grow into old maids. As old maids no longer exist in the civilized countries the humor of the verses is lost. The members of the Liederkranz Ladies' Chorus, dressed in white and dainty blues and pinks, made an entrancing picture when they stood before the audience and sang three songs by Robert Schumann, "Rosmarien," "Die Tambourinschlägerin" (Tambourin Player) and "Triolett." These characteristic songs were sung to excellent orchestral accompaniment arranged by Dr. Klengel. Miss Emma Pilat, of the Women's String Orchestra, who was announced to play a group of solos, became suddenly ill Sunday morning, and, as she was prevented from appearing at the concert, the orchestra, in place of her numbers, performed "Anitra's Dance," from Grieg's "Peer Gynt" suite. The other orchestral numbers played were the Idylle from Otto Floersheim's miniature suite "Liebesnovelle," and "Danse Macabre," by Saint-Saens. The former was as tender and gracefully melodious as the latter was weird and uncanny, and in both the orchestra was heard to the very best advantage.

Many professional musicians attended the concert. Emil Paur, Arthur Claassen, Leo Schulz, M. J. Scherhey were there, and apparently enjoyed the program. After the Liederkranz sang Saar's "Schlachtgebet," Anton Schott escorted the composer to the stage to share in the reception of his composition.

Ilma Doré.

THIS young singer has received many compliments upon her success at her debut concert in Carnegie Lyceum, which is reviewed elsewhere in this paper. She was also the recipient of some good press notices. Below two of these are given:

Miss Ilma Doré gave a song recital in Carnegie Lyceum last night. She was heard in a varied program, one of the most successful numbers being Foote's familiar "Irish Folksong," which she gave very prettily. Louis Blumenberg's artistic cello solos and obligatos were much enjoyed.—New York Herald.

Miss Ilma Doré gave a song recital in Carnegie Lyceum last Tuesday night. This young girl is very promising, and the varied program which she was heard in, comprising the names of Verdi, D'Hardelot, Schumann, Abt, Strauss, Grieg, Chaminade, Auber and others, was sweetly sung. One of the most successful numbers was Yradier's "La Paloma," which the audience made her sing over and over again.

Louis Blumenberg, the celloist, assisted, and Emil Levy was at the piano.—Harlem Reporter.

Charity Concert at the Waldorf-Astoria.

AN excellent concert for the benefit of the Fruit, Flower and Aid Society, of New York, was given at the Waldorf-Astoria last Friday afternoon. The program follows:

Piano solo, Theme and Variations, op. 91.....	Raff
Augusta Zuckerman.	
Contralto soli—	
Still wie die Nacht.....	Carl Bohm
Es muss was Wunderbares sein.....	F. Ries
Te souvenirs Tu.....	B. Godard
Mrs. Mildred Hirschberg.	
Violin solo, Fantaisie Appassionata.....	Vieuxtemps
I. Segal.	
Contralto soli—	
Im Herbst.....	Robert Franz
The Merry, Merry Lark.....	Nevin
Mrs. Mildred Hirschberg.	
Piano solo, Scherzo Valse.....	Moszkowski
Augusta Zuckerman.	

PADEREWSKI DATES.

THE following dates have been arranged and booked for the present for the Paderewski tour. Mr. Paderewski has already played a number of engagements in the vicinity of New York:

New York, February 15, Carnegie Hall.
Boston, February 19, Symphony Hall.
Hartford, February 20, Foot Guard Hall.
New York, February 22, Carnegie Hall.
Scranton, February 24, New Armory.
Washington, February 26, Columbia Theatre.
Richmond, February 27, Academy of Music.
Baltimore, February 28, Music Hall.
Philadelphia, March 1, Academy of Music.
Rochester, March 3, Lyceum Theatre.
Buffalo, March 4, Teck Theatre.
Toronto, March 5, Massey Hall.
Syracuse, March 6, Wieting Opera House.
New York, March 8, Carnegie Hall.
Pittsburg, March 10, Carnegie Hall.
Columbus, March 11, Great Southern Theatre.
Cincinnati, March 13, Music Hall.
St. Louis, March 15, Odeon.
Kansas City, March 17, Convention Hall.
Lincoln, March 18, Auditorium.
Chicago, March 22, Auditorium.
Cleveland, March 24, Grays' Armory.
Detroit, March 25, Light Guard Armory.
Troy, March 26, Music Hall.

Paderewski's Program.

MR. PADEREWSKI'S program for his concert next Saturday is as follows:

Sonata, op. 51.....	Beethoven
Songs Without Words.....	Mendelssohn
Etudes Symphoniques.....	Schumann
Nocturne, C minor.....	Chopin
Etudes.....	Chopin
Mazurka.....	Chopin
Polonaise, F sharp minor.....	Chopin
Au Bord d'Une Source.....	Liszt
Etude de Concert.....	Liszt
La Campanella.....	Paganini-Liszt

Tenor Edward Strong.

THAT this tenor is rapidly assuming a prominent place is evident by the following press excerpts. February 4 he sang in Hoboken, with the Stevens Institute Glee Club, and February 7 he sang in Washington. The notices: RECITAL—WOOSTER, OHIO.

One cannot think of Mr. Strong's singing but to characterize it as exquisite art. The flawless legato of Handel's "Where'er You Walk," the opening song, was a foretaste of the delightful things to follow. Throughout a program of nineteen songs the singer displayed an artistic tone that was admirable. Mr. Strong has an unusually attractive presence, graceful and unaffected.—Wooster (Ohio) Voice, January 11, 1902.

"MESSIAH"—GREENWICH CONN.

*** It had been announced that H. Evan Williams would sing the tenor solos, but it was learned on the afternoon of the concert that he would not appear, and the officers of the club spent a bad quarter of an hour until they were able to secure another tenor.

Mr. Strong had just finished singing at an afternoon recital, but kindly consented to come to Greenwich and sing in the "Messiah." When the audience heard Mr. Strong's beautiful interpretation of the "Messiah" music they did not regret that the change had been made. Many expressed the opinion that he was the best tenor that had ever sung with the club.—Greenwich (Conn.) News, January 24, 1902.

GRACE K. FARMER, A MILLER PUPIL.—This young singer needs only time and experience to make of her a first-class concert and church singer. She was recently heard in Buck's "My Redeemer and My Lord," singing it with excellent enunciation and musically; she is a credit to Mr. Presson Miller, with whom she studied.

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Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, MASS., February 8, 1902.

JOHN JEWETT TURNER, baritone, and George S. Dunham, organist, are giving a series of song and organ recitals, and have already booked many engagements. Their programs consist of standard works for organ and voice from the classic and modern schools. At the recital in Somerville on February 4 they were assisted by Miss H. Marion Perkins, who is a pupil of Mr. Turner. During the month Mr. Turner and Mr. Dunham will give a recital in Quebec.

One of Mme. Etta Edwards' pupils, Miss Helen Wetmore, who sang at the concert of the Lowell Orchestral Society, January 26, received high praise from the critics for her work. The Lowell Sun said: "Miss Wetmore made a good impression. She has a sweet soprano voice, and sings with clear, bird-like tones. Her voice is very pliable, and in the highest notes loses none of its purity." The Morning Citizen had equally pleasant words to say. On February 11 Miss Wetmore is to sing again in Lowell before the Middlesex Club. It is to be a French evening, and all her songs will be from French composers and sung in that language.

Miss Adah Campbell Hussey's first appearance with the Oratorio Society in Malden was a great success, and her beautiful voice and artistic singing added greatly to the pleasure of the concert.

Miss Anna R. Hickish, a Western girl who formerly studied with Frank Morse, of Steinert Hall, is singing successfully with the Moody-Manners Opera Company in England, Scotland and Ireland. Dublin papers give her excellent notices for her singing Marguerite in "Faust," and Edinburgh papers, commenting on her performances in "Carmen," say: "Her voice is fresh and pure, and she has a fine, full method in singing."

Miss Edith F. Torrey gave a program of songs at President Hazard's reception at Wellesley College last week, on Tuesday evening, and at Mrs. Henry M. Whitney's in Brookline on Wednesday evening.

A recital by Miss Alice Julia Riche, assisted by ensemble classes of the Faelten Pianoforte School, will take place at Huntington Chambers Hall, Wednesday evening, February 12.

Carl Sobeski gave his first evening musicale of this season at his studio, Tuesday evening, February 4, at 8 o'clock.

Mr. Sobeski's pupils furnished a most delightful program, consisting of songs and arias by Gounod, Franz, Schubert, Schumann and Brahms; also an unpublished song of Mr. Sobeski's, called "In Exile," which was rendered by H. E. Whiting, who possesses a beautiful baritone voice of great compass.

The others assisting were Miss Elsie Worthley, Miss Evelyn Kendall, sopranos; W. W. Hicks, tenor, and Charles Turner, basso cantante. Mr. Sobeski also introduced a young student, John Channel, with a phenomenal bass voice, who made a great success.

Mr. Sobeski had the assistance of the Mendelssohn

Trio, Miss May Barden, violin; Walter E. Kendall, 'cello; Miss Evelyn Kendall, piano, who rendered three numbers most delightfully. Each member is a soloist, and the combination is a very artistic one.

Mr. Sobeski rendered two numbers by Grieg and Schumann, and, as usual, sang admirably.

Supper was served at 10.30, completing a most enjoyable evening.

Mme. Gertrude Franklin has a number of pupils now before the public, who are appearing with great success. Miss Elsa Heindl sang Brahms' "Love Waltzes" at Cambridge on January 30, with the Boston Symphony Orchestra. She was vigorously recalled three times. It is probable that she will sing them at Providence with the Symphony Orchestra, at some one of their concerts. Miss Heindl has many concert dates, among them being Hyde Park, March 5.

Mrs. Helen Allen Hunt, whose recent concert will be remembered, has engagements at Andover, February 26; Bradford Academy, February 27, in the afternoon, and Somerville on the same evening.

Another of Madame Franklin's pupils, Mrs. Brackett, sang at Rockland on the 5th, with the Rubinstein Club. She was down for eight songs, but really sang seventeen, she had so many encores. She will give a song recital in Boston in the near future.

Mrs. Idalia Levy Ide is to be the soloist with the Pittsburgh Symphony Orchestra at Buffalo during the month. She will sing the "Indian Bell" song, as well as a group of songs.

Representatives of the Handel and Haydn Society have been before the committee on mercantile affairs asking for amendments of their charter in order that the society might hold more real and personal estate than is now permitted them. It was a move for the establishment of a temple of music in Boston where the Handel and Haydn might permanently reside.

W. B. Loomis, George F. Daniels and ex-President Boynton favored the petition. There was no opposition.

Miss Lora Holmes, of Lincoln, Neb., is at present at Providence, R. I., studying vocal culture under Jules Jordan. Miss Holmes is the possessor of a remarkable alto voice of great depth and volume.

Municipal concerts were given February 3 at Lowell School Hall, Jamaica Plain, and February 4 at the Dorchester High School.

A violin recital is announced by a new boy violinist named David Robinson, to take place in Steinert Hall on Wednesday evening, February 12.

Mrs. May Sleeper Ruggles' third concert at the Hunnewell Clubhouse in Newton occurred Wednesday, and was by Mrs. Ruggles' pupils from Newton, Boston and Worcester.

The Thursday Morning Club gave a concert last week in Pilgrim Hall. The program was given by Caroline Gardner Clarke, Mrs. Scudder, Ray Finel, Miss Alice R. Cole, Miss Marie Schumacker, and Elena De Olloqui. The next concert will take place February 13.

At the New England Conservatory of Music, on February 5, the eighth evening in the faculty course was a piano recital given by Edward D. Hale, assisted by Emil Mahr. On the 12th there will be a chamber music recital by Miss Estelle T. Andrews, piano, and Alexander Blaess, violoncello, assisted by Henry Eichheim, violin.

"The Flight of the Eagle."

THE new musical work by Homer Norris, of Boston, which will be brought out at the Waldorf-Astoria on the morning of the 28th inst., under the direction of L. M. Ruben, has attracted much attention among musicians. The text is selected from various parts of Whitman's "Leaves of Grass," and united under the above title. The title is Mr. Norris' own, and grew out of his devotion to Whitman's philosophy. To him Whitman is the one great representative American poet, and as the eagle is our national emblem of freedom, the title seems a happy inspiration. It suggests, too, something of the free, upspringing character of the music. Mr. Norris believes that Whitman demanded perfect freedom in the matter of melodic contour, harmonic sequence, &c., and so has allowed himself to choose anything from the world of tone which seemed to best express the import of the text. The work is based on a scale of whole steps. In thus discarding the "half steps between three and four, and seven and eight," the composer has done away with the confines and partitions of "keys," and given himself one big universal key. The music may be best described as "unatonic." The open key of C is preserved in signature throughout the score. The music is full of novel and startling effects, and yet we are told does not in the least sound chaotic. There is a sense of proportion which justifies all seeming excesses.

The baritone part represents the Whitman of the poems, the "I" meaning humanity itself. This part makes announcements, affirmations, proclaims themes regarding which the other voices sing. The tenor's is a distinctly lyric part, while the soprano represents music in the abstract. The work is not at all in the form of the popular "song cycle." Mr. Norris himself chooses to call it "an improvisation on a scale of whole steps, for soprano, tenor and baritone."

Mr. Norris believed that Americans ought to sing Whitman's lines, and with that thought Mr. Ruben has engaged three of the most prominent American singers before the public. The work will be sung by Miss Esther Palliser, Ellison Van Hoose and David Bispham. Mr. Ruben has arranged to dispose of single seats on the morning of the performance.

Kathleen Howard a von Klenner Pupil.

MISS KATHLEEN HOWARD, the young contralto from Madame von Klenner's studio, appeared at the benefit given for Miss Laura Burt at the Casino on Thursday, February 6.

The rich quality of this singer's voice was heard to better advantage in the large auditorium than in the studio. Miss Howard has acquired a breadth of tone and a firmness of attack that are surprising in so inexperienced a singer, and show the excellence of the vocal training she is receiving. She interpreted the aria from Goring Thomas' "Nachesda" with great finish and style, and received an enthusiastic recall.

Miss Howard has a fine stage presence and appears to be exceptionally well equipped for an operatic career, which is, we understand, the goal of this young woman's ambition.

Concert at a Girls' School.

ALBERT MILDENBERG, pianist and director, assisted by Franz Kaltenborn, violinist; Miss Josephine Mildenberg, soprano; Miss Dye, dramatic reader; E. A. Lockhart, basso; Louis Blumenberg, cellist, and Miss Magdalen Worden, accompanist, appeared at a concert last Saturday evening given by the department of music of the Classical School for Girls at 2042 Fifth avenue.

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THE BERTHOLDT,
128 MARYLAND AVENUE, S. W.,
WASHINGTON, February 1, 1902.

The Marine Band Versus Civilian Bands.

THE principal item of interest to outside musicians this week is the controversy between the Marine Band and the civilian bands of Washington. This has been brought about by a bill which has been introduced in the House forbidding Marine Band men to accept outside engagements.

The Marine Band is paid by the Government, and the players are subject to army regulations. This band plays at all the social functions at the White House, at the Inauguration Ball and on all public occasions connected with the Federal Government. The band also gives two or three free concerts every week, which are open to the public.

As Washington is not overstocked with band and orchestra players, members of the Marine Band are often invited to fill outside engagements. This riles the players who do not belong to the Marine Band, because this cuts off some of their patronage. Hence the trouble. The following, from the *Evening Star*, will be of interest:

"The House Committee on Labor this morning gave a hearing on the joint resolution introduced by Representative Bartholdt, of Missouri, providing that no enlisted man in the service of the United States, the army and navy, whether a non-commissioned officer, musician or private, shall be detailed, ordered or permitted to leave his post to engage in any pursuit, business or performance in civil life for emolument, hire or otherwise, when the same shall interfere with the customary employment and regular engagement of local civilians in their respective arts, trades or professions. Lieut. William H. Santelmann, leader of the Marine Band, and Walter F. Smith, second leader of the band, appeared before the committee to argue against the passage of the resolution. In support of his position, Lieutenant Santelmann filed with the members of the committee a brief containing the reasons why the resolution should not become a law.

LIEUTENANT SANTELMANN'S BRIEF.

"In his brief Leader Santelmann says the resolution is directed against the enlisted man, and adds:

"He is on the frontier, in the foreign service, in the far Northwest and the Antilles, helping to work out the policies which this Government has said must prevail; and while he is working to crush out the foes of the Government, at home it is sought to take away from him the privileges of earning a little wage, in addition to his pay of \$13 per month, when relieved of the duties incident to the soldier's daily life. There is not a European Government that does not permit the 'enlisted man' taking engagements outside the posts or barracks, providing these

engagements do not interfere with his presence at drill, guard mount or dress parade.

FOREIGN GOVERNMENTS GIVE PERMISSION.

"There is not a foreign Government that does not permit its 'crack' bands from taking concert engagements and going on tours. Many of the famous bands of the world have visited American and have been received with ovations by our people; but when I desired to play engagements in or outside of Washington we have been met with protests from the local musical unions. While the pay of the Marine Band had been increased a few years ago, it is very little if any better than that of an army band, for, as there are no public quarters available for members of the band in the barracks, they have to hire their own quarters, and as 70 per cent. of the band are married men there are only a few who can hire quarters for less than \$18 a month, and there are quite a number who are unable to secure proper quarters for less than \$20 to \$25 rent a month. In addition to this question of rent must be considered the support of the family, which is quite a consideration, especially when the family is large, and when attention is called to the fact that the commuted ration which is received from the Government amounts to only \$4.80 a month at the present contract price of rations. From the foregoing it will be apparent that it is absolutely necessary for these men to earn something besides their regular pay. Even with that it required an amount of diplomacy to keep such men as we have at present in the band, for a great deal is expected of them, as not only do they perform their military duties at the barracks, but also at all of the official functions at the White House. I desire to state, in connection with the matter, that there are a number of men in the band who receive in civil life from \$35 to \$50 per week with various prominent bands and orchestras throughout the country. It is such men as these that are necessary to keep up the high standard of proficiency which is expected of the band which performs its duty at the White House, where it is subject to criticism by the highest officials of the United States as well as the representatives of every civilized country. These men who help to keep up the standard of efficiency are the men who will not stay in the service if they are deprived of the little money they now earn outside the band."

Mr. Santelmann has been in the habit of giving at least one orchestral and one band concert every week during the winter seasons; thus many of the Marine Band men play two different instruments—a stringed instrument for the orchestra and a wind instrument for the band.

Miss Carolyn E. Haines, the pianist, who is coming to Washington from Ohio, has a number of very flattering notices from the Ohio papers. She sends me several programs on which her name appears. Here is one which will show the character of the music Miss Haines plays:

Overture, Euryanthe.....	Weber
Mr. Miller and Miss Haines.	
Piano solo, Toccata.....	Dupont
Miss Fay Pettit (pupil of Miss Haines).	
Sonata, op. 45, piano and violin.....	Grieg
Miss Haines and Maud D. Gemuender.	
Cello solo from opera Jocelyn.....	Godard
Albert C. Gemuender.	
Piano solo, Liebestraume.....	Liszt
Miss Haines.	
Trios—	
On Tiptoe.....	Hosmer
Serenade.....	Pierre
Miss Gemuender, Mr. Miller, Albert C. Gemuender.	
Violin solo, Caprice de Concert la Gota Aragonesa.....	De Saintlubia
Trio.....	Gade
Miss Haines, Miss Gemuender, Mr. Gemuender.	

Anton Kaspar's press notices are so numerous as to make it a bewildering task when one attempts to select any one from the number. Here is one from the *Baltimore News*:

Mr. Kaspar played the first movement from Vieuxtemps' "Fantasia Appassionata." He is a very finished artist, and possesses not only fine technic but great warmth of expression. His tone is not quite so broad as that of some artists, but has that delightful singing quality which is one of the great charms of the instrument. He was heartily applauded, and gave as an extra number Miska Hauser's "Hungarian Rhapsody."

There were two "Washington Composers'" concerts this week, both on January 31. The first was at the Friday Morning Club, and was under the direction of Mrs. Wilson Young and Miss Byrnes. Anton Gloetznor proved the lion of this occasion. A number of his compositions were performed by one of his pupils, and the audience applauded until he was obliged to play another of his works. Miss Amy Law sang with charming effect on this occasion. She gave to the songs she sang a dramatic and effective interpretation. She looked attractive and beautiful, and the audience accorded her a decided welcome.

In the evening Jasper Dean McFall's concert took place at the Raleigh. He presented a program of seventeen numbers to an audience largely made up of the composers and their friends. Although the program was a long one the audience manifested unflinching interest and enthusiasm throughout. The Ladies' String Quartet furnished an interesting break in the vocal numbers by performing three very charming compositions by Ernest Lent. The composers who were represented have been enumerated here before.

Mr. McFall was assisted by a number of his pupils, all of whom did him great credit. The lady pupils were remarkable for their beauty and graceful stage deportment. All of the pupils showed the results of Mr. McFall's training, and it was evident to all that the songs of each of the composers had received the most loving care at the hands of the performers. It was a novel idea—this composers' concert—and was carried out most elaborately and successfully, in spite of many pitfalls. Mr. McFall closed the program with a number of baritone solos.

Oscar Franklin Comstock, Miss Lucia Nola and Fred Shepardson gave a concert at St. Stephen's Parish Hall on Tuesday.

On Wednesday there was a Bispham recital.

The third McReynolds-Koehle recital occurred on Friday.
BERENICE THOMPSON.

POSITIVE PITCH AT POWERS-HADDEN-ALEXANDER STUDIOS.—W. A. White gave an interesting lecture on positive pitch and ear training at these studios last Tuesday evening, illustrating his entirely new and novel method of acquiring all qualities and degrees of relative pitch and its natural outcome—positive pitch. Mr. White's circular says, among other things:

"All persons can develop the ability to know the pitch name of any note from hearing it, whether a chord be in any of its many positions or inversions, follow all melodic and harmonic progressions and learn to hear music intelligently."

HEMUS RE-ENGAGED AT THE CATHEDRAL.—Baritone Percy Hemus has been re-engaged as soloist at St. Patrick's R. C. Cathedral, with a handsome increase of salary. This will make his third year at that church.



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Boston, Mass., February 9, 1902.

THE Cecilia Society gave the second concert of its twenty-sixth season on Tuesday evening, February 4, at Symphony Hall, B. J. Lang conductor.

The program embraced "Sunrise," part song, by S. J. Taneieff; the "150th Psalm," César Franck, with organ accompaniment; recitative and aria from Tschaikowsky's opera, "Eugene Onegin," sung by A. Janpolski; "L'Archet," a composition by C. M. Loeffler for mezzo soprano solo, sung by Mrs. Julie Hyman; "Viole d'Amore," obligato, played by the composer, and semi-chorus for female voices; a hymn, from the "Legend of St. Christopher," by Horatio W. Parker; a Motet, for mixed chorus, by Arthur Foote; aria for soprano, from the opera of "Azara," Prof. John K. Paine; "Love Plumes His Wings," for female voices, by Miss Margaret R. Lang; three songs, by Reynaldo de Hahn, "Infidélité," "Mai," "D'une Prison," and romance from Tschaikowsky's "La Dame de Pique," sung by Miss Wyman, and "Salamalsikum," from Cornelius' "Barber of Bagdad," baritone solo by Mr. Janpolski.

The Taneieff part song, unaccompanied, of unusual scope in this class of composition, was very well sung under the direction of Mr. Lang, who is at his best in this sort of work.

The music of Franck's setting of the "150th Psalm" is of that serious, earnest character that pervade the most part of his composition. In order to do this composer justice, who indulges no effort to attract attention through superficial means, the most exacting attention should be paid to the marked expression.

Mr. Lang too often fails to accomplish much in the item of shading when encumbered with the care of an orchestral accompaniment, but usually in pure vocal work he meets with success. The dynamic contrasts were not sufficiently marked, however, in this performance to accord the intended effect.

Besides that the organ desk was placed at the back of the stage on one side, and in a position where the player could not comfortably see the conductor's beat; this resulted in the voices and organ not being together always, an unnecessary blemish that would have been avoided had the desk been directly in front of the conductor's stand where it belongs.

Franck has a happy faculty in handling voices in concerted form, and this composition presented this facility with admirable success.

Mr. Loeffler's composition, "L'Archet," dwelt in that weird, melancholy mode that distinguishes so much of his music. The music is of rare poetical delicacy, the outpouring of an imagination that if it deals with the gloom of sadness, nevertheless avoids morbidity. It requires a fine touch in its reading to preserve the balance of its refined and varied expression, and the chorus succeeded admirably, except toward the end, where the *viola l'amore* should have prevailed dominantly, and not been overborne by the voices.

Mrs. Wyman's effort with the solo part was that of the genuine artist, whose conception and delineation went hand in hand with exceptional unity.

The poem by Charles Cros tells the story of the lover and his mistress, the latter, through the intensity of love's strength, dying of "a sickness that crept upon her soul," bequeathing her hair to her lover to make a bow with which to charm other ladies when he played his violin. This he did so charmingly that the queen and he fled in the moonlight, only to die because the bow reproached him mournfully each time he touched it. The dead mistress took back her hair.

Other than Mr. Loeffler's artistic playing of the *viola d'amore* the voices are unaccompanied.

The piece was sung in French.

"Love Plumes His Wings," by Miss Lang, whose delightful songs are found in the repertory of our best singers, and who has had success with many larger compositions, proved to be a pretty song well set for the voices, although the chorus sank constantly from the diapason of its beginning, much to the detriment of its performance; neither was there any variety of expression in the singing.

Mr. Foote's Motet was a specimen of good writing, for

he is an excellent musician, but it is not among the more original and interesting of his compositions. The fugal part was skillfully managed and the final portion of the work effectively carried to conclusion. Courtesy, undoubtedly, gave him the baton, but the effect of the music was not enhanced thereby.

The aria from Professor Paine's recently composed opera "Azara," sung by Mrs. Rice, is from the beginning of the third scene of the second act, where Azara sits upon the bank and listens to the murmur of the forest and the sea, a situation in the delineation of which this most eminent of American composers, in the orchestral scoring, has wrought with rare beauty and skill in its poetic charm.

It was given with piano accompaniment, played by Mr. Lang delightfully and appreciatively.

One could but imagine its effect, however, under these conditions.

Mrs. Rice exerted herself to meet the requirements of its strains, but it demands the capacity of a Nordica, or Galski, at her best, to encompass the nobility of its melodic flow and the breadth of its masterly conception.

What a wonderful libretto is the book of this opera, the inspired effort of the composer himself. In both lyric and dramatic value it is of surpassing excellence.

The number from Mr. Parker's "St. Christopher" was the best effort of the chorus during the evening as regards expressive interpretation. The elevated character of the composition was finely displayed in its best light.

An item of the performance that gratified the ear of the critical listener was the highly artistic singing of Mrs. Wyman.

It is well in these degenerate days of the noble art that the true vocal artist appears, if only occasionally, to admonish the screaming, screeching and voice scraping vocalists and to advise them through practical demonstration concerning the degraded level they operate upon in the pursuit of their adopted calling.

The nobility of this artist's style, the sustained flow of the vocal movement, the repose and the confident grasp of the composer's purpose, be it in a gentler or more passionate mood, the display in acute delineation of the most subtle intent of the inspiration that underlies the more evident intention of the music, all these excited the appreciative listener with a feeling of extreme gratification and encouraged him to believe that the art is not entirely lost in our day.

The attempt to be dramatic, the effort to display passion that inherently or artificially is identified with the singers of to-day, in which the intention is torn in tatters, found no place in the genuine vocal display of this exceptionally superior artist.

Let singers, both great and small in prominence, observe and imitate this, the true art of vocal performance.

Mrs. Wyman sang everything in French, a most reprehensible custom, or affectation, before an American audience, a custom that must soon stand in the light of a public affront on the part of the native whose impertinence permits his addressing his countrymen in a foreign tongue.

The English language is still sufficient to convey to Americans the sense, import, passion, or what not of the poet.

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cal accent of the original foreign production in a unity.

And why does the singer call herself "Madame"?

Mr. Wyman, I'll wager, never signed himself "Monsieur." Then why should Mrs. Wyman advertise herself as "Madame"? Is she French? She doesn't look it.

Mr. Janpolski sang his aria in Russian, which one critic remarked "may have accounted for his singular tone production and facial expression. He also sang with unmitigated fervor."

It was pleasant for the auditor on this occasion not to be over-annoyed with the "kindergarten demonstrations" of the chorus breaking into applause at the sight of an approaching soloist or the honored conductor, or at the end of some soloist's effort.

Now it must be said, to the credit of the women of the chorus, that in a most appropriate manner they did not intrude themselves upon the attention of the audience with any fanfaronades when those engaged to assist the club in the entertainment of the patrons who pay the money that supports the organization came upon the stage or did their turn in the performance. What little applause they vouchsafed was of a most timid kind.

The men also, to a certain degree, refrained from the exuberant demonstrations that have formerly intruded upon the sole right of the audience to express an opinion on such occasions. There were a number of youthful looking male members, however, who still with undue excitement broke out at the appearance of someone, or after a performance, as if they would shout to the audience: "Sic 'um; Sic 'um!"

If the soloists and conductor must be encouraged in their undertaking, why could not a committee be appointed, say, two men and two women, to escort them on the stage and with cordial hand pressing tell them that whatever the audience might think regarding their performance they may be assured that the chorus to a man and woman was with them, and that they need not fear but that a return engagement will await.

Mr. Gericke's program for the fourteenth Symphony concert embraced Tchaikowsky's "Manfred" Symphony; Slavonic Rhapsody, op. 45, No. 1, Dvorák, and Prelude to "The Meistersinger."

The performance of the latter named was a splendid display of the wonderful polyphony that Wagner has so melodiously employed in his Prelude to this, his masterpiece.

Gericke had the whole detail at the point of his baton, and brought out the important theme at the right moment, in the ensemble of the ever moving material composing its spontaneous inspiration.

Neither did he fail in the nobility of its outline, for the effect gained was superb.

Dvorák's Slavonic Rhapsody proved a divertissement, for it was played with more regard to delicacy of orchestral performance than Gericke has favored his audience with for the many, many moons of his second engagement with Mr. Higginson.

As for the playing of the "Manfred" music, I wish as much could be said.

In order that my readers will not think I unreasonably

grumble over the absence of expressive playing by the superb band under Gericke's conducting, and do not alone complain of his inattention to the finer demands of orchestral interpretation, let me forbear as regards my own criticism of the reading of Tchaikowsky's Symphony by Gericke, and append instead the judgment of the experienced and able critic, Howard M. Ticknor, of the Boston Herald:

"The mere technical execution was superbly sure, and the intense, tremendous, overpowering passages in the first movement, the furious Bacchanale and the finale, the force and rush of which are planned for such impressiveness that become well-nigh oppressive—all these were strikingly, splendidly and admirably done. But some of the other qualities of the high strung melodramatic music seemed to escape Mr. Gericke, with the result that the symphony lacked its necessary dynamic contrast. Not that it actually was uniform or monotonous, but that its distinctions were made rather in degree of loudness than otherwise. * * * Yet it would have been almost impossible to find one sustained passage last evening, which portrayed softness, tenderness, aspiration, poetry or mystery." Of the "Witch of the Alps" music, it was "heavy and laborious, having the sound rather of an orchestral exercise, perfumed determinedly and with mechanical perfection, than of an enchanting vision upon whose ethereal and enraptured beauty even the despairing Manfred paused to linger. * * *

The pastoral third movement, too, lay open to much the same reproach of dull commonplace. * * * The enormous fortissimos, which present the tremendous black and doom bearing billows that roll over the unhappy wretch are meant to be darkened by the light, beauty, grace and gentleness of scores of other passages, utterly different in fundamental character and in formal presentment. It was just in the apprehension and illustration of this that Mr. Gericke fell short, and that his reading of the symphony became unsatisfactory. It was virtuosity, but not interpretation."

How much longer is this distinction in degrees of loudness, only, to continue as the standard of Gericke's idea of contrast, not to speak of the lack of delicacy, refinement and the infinite delight of that always and ever absent element in his readings, a heavenly repose?



Harold Bauer's second recital took place at Steinert Hall on Tuesday of last week, when he played the Prelude and Fugue in E minor, op. 35, Mendelssohn; Fantaisie in E of Haydn; Novelette in E, Arabesque, and "In the Night," of Schumann; Prelude, Aria and Finale, by César Franck, and Barcarolle, Nocturne in E and Ballad in A flat, by Chopin.

The familiarity of the numbers, except the Franck, calls for no particular mention, for Mr. Bauer has established firmly his distinctive characteristics as an interpreter.

Like von Bülow's playing you are always sure of a musicianly, healthy, unsentimental and intellectually superior performance, one that must always excite your admiration and command an undivided attention.

Every time I hear this splendid artist play I am more and more impressed with the similarity of his conceptions and interpretations with those of the eminent von Bülow.

The artistic model presented is the highest cast of intelligent, intellectual, but not super-emotional interpretation.

It is the model that every student should emulate, leaving to its maturity the results that many psychically follow.

Mr. Bauer should visit every piano community in our country and sow the seeds of his superior mode, so eminent in its fundamental value.

That association of wind players, members of the Boston Symphony Orchestra, known as the Longy Club, gave its second concert on Monday evening of last week at Chickering Hall to a very small audience, let it be said to the disgrace of the music patrons of this city.

It does seem as if a sufficient number of subscribers could be obtained in Boston to amply support the enterprise of these excellent artists, especially as the combination is one that cannot be heard in the world elsewhere, except perhaps in Paris.

It makes one believe that the great rush for tickets and the high price paid for premiums to attend the series of the Symphony Orchestra is because it is the "fad" to do so rather than a desire to improve one's musical opportunities.

Mr. Longy, the eminent first oboe of the Symphony Orchestra, is the ruling spirit of the undertaking.

The program embraced Beethoven's Octet in E flat, for two oboes, two clarinets, two bassoons and two horns; Suite, for flute and piano, by Widor, played by Mr. Maquarre and Mr. Gebhard; and Quintet, for flute, oboe, clarinet, bassoon and piano, by Caplet.

Generally speaking the performance was most excellent.

Mr. Maquarre exhibited in the Widor piece how much he has improved in tone, intonation and artistic facility since he first came to the Boston orchestra as the successor of that incomparable master, M. Molé, whose separation from the orchestra should never have been permitted.

The Widor Suite is a most gracious work of excellent value musically and happily adapted for a display of the performer's ability.

The Caplet Quintet is a labored effort on the part of the composer, which grows more and more wearisome as it goes on, regardless of the clever management of the instruments employed. It is extremely difficult and trying for the performers, but the difficulties were mastered and all possible effect imparted in the playing.



It is a long time since I have been so amazed and wonderstruck as I was at the playing of Florizel Reuter last Wednesday evening in Symphony Hall.

In fact, here is an infant phenomenon; a Wilhelmj of tender years.

I could hardly believe my eyes when I looked at this beautiful, sober, intent and absorbed child playing upon a

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smaller instrument with a power of one of full size, nearly, the Mendelssohn Concerto, the No. 1 Vieuxtemps in E, two Caprices of Paganini (Nos. 21 and 24), and the "Russian Airs" of Wieniawski.

There was not the slightest indication in his marvelous playing that it was the result of consecutive "coaching" of an extremely talented pupil.

No, it was the conception and authority of the master, not the imitator.

To think of the manner in which this mere child grasped the rhythmic swing of the last movement of the Mendelssohn Concerto, playing with unfaltering sureness and sustained equality of power to the very end, and with an artist grip that few of the prominent violinists show. It staggered me so that my heart nearly stopped beating.

And the opening of the Vieuxtemps Concerto. How like a master he dealt with its difficulties, both technical and interpreting, and how easily he overcame the bristling difficulties of the Paganini Caprices, before which many great players halt.

Well, I would not have believed it if I had not heard it with my own ears.

There is nothing forced in the appearance of the infant marvel; what he does is the outpouring of heaven born genius, the kind that Mozart had.

I heard some reference to this little one's occasional false intonation, but I have known it to happen before and in a more pronounced form in the efforts of our great players.

In the ripe artist false intonation is inexcusable, but this child, who overcame the most exacting passages known to violin technique, did so in the majority of cases, and more than that, with flawless facility and absolutely correct intonation.

After this amazing display I saw him skipping around the corridor and hiding under Major Pond's big coat like any child of ten years.

Well, history repeats itself, and when we remember the infant phenomenons, Spohr, Paganini, Vieuxtemps, Wieniawski, Wilhelmj and others who developed into the world's greatest masters of the violin, we can see the name of Florizel Reuter added to the roll, if kind fortune spares his life, and some appreciative, considerate hand guides his development.

Miss Lucy Gates sang three numbers, displaying a good voice and a natural facility that has not fallen to the direction of correct instruction.

There is the necessary need of a building up of the middle voice, the changing of the nasal direction to a front location and the cultivation of an open and flexible jaw. This would furnish a good foundation for her aptness in coloratura work, and serve in preserving her powers for an extended career.

This necessity should not be neglected.

She has a pleasing appearance and gained the favor of the audience with her songs. WARREN DAVENPORT.

ALICE SOVEREIGN'S SUCCESS.—"The contralto with the noble voice" made a great hit last week at a Brooklyn Institute concert. Elsewhere will be found detailed mention, and below we reproduce two press excerpts:

Miss Sovereign made her first appearance as a concert singer in Brooklyn, and justified sanguine predictions for her future. Hers is a noble voice, with the richness of the true contralto, and with the possibilities of tone color not often heard in a voice of such body and volume. Her future as a public singer should be assured. —Brooklyn Times, February 7.

Miss Sovereign's full, round tones were admirably fitted to her two solos, "Lungi dal caro bene" and a love lullaby by Thomas. Mr. Dufault and Miss Sovereign won great honor by their artistic singing of Carl Fiqué's duet, "From Autumn to Spring," the voices blending finely. —Brooklyn Eagle.

EIGHT MONTHS IN PARIS.

A STAY of eight months in the great French capital is likely to lead to many and varied experiences, and as this sojourn of mine was a particularly interesting one, being the year of the World's Exposition and a very busy musical season, I hope a recounting of notes made in my journal abroad will not be unwelcome to your many readers.

The 2d of October, 1900, I found myself in that gay capital—the city of the merry and the light hearted—the people overflowing with the light jollity of young France, that France that will never grow old, but persists in remaining the irrepressible and rollicking child that cannot even yet govern its changing moods nor restrain its hot and varying tempers, and yet, strange paradox, really knows how to behave as no other can. For France will ever be a delightful home for the American foreigner, a place where charming manners, light grace, winsome tact and tender hearts cause the sordid cares of daily life to fold up their tents and steal away, leaving us sans souci in the magical charm of good company. How easy in France to forget that life has its responsibilities! How easy to be contented! and with so little; only let one sing in his heart with the "Vagabonde" of Catulle Mendes, "jai dans mon cœur ma mie!" One so seldom meets with the serious or thoughtful in Paris that to find a needle in a haystack would be but a feeble accomplishment compared with the powers of perception and discrimination necessary to a proper discernment and appreciation of that great spiritual force in the world of art justly or unjustly ascribed to the French.

During my first few weeks in Paris, where the tens of thousands were crowding in at any one of the innumerable "Folies," the "Nouveau Cirque," the "Moulin Rouge," the "Café Concerts," the "Maxim," the "Variété," at such plays as "Louise," the "Demi Vierges" (Jane Hading in the title role), and even at the Grand Opéra when "Astarte" and the "Roi de Paris" were on the boards, the most convincing thing in evidence was that "esprit léger" which long tradition has attributed to that volatile, hot headed nation that can count more revolutions in a decade than any other of modern history. But there is another side to the French character and a better side, and how I became acquainted with and learned to know and enjoy this is the object of this letter to relate. This began with a more serious study of the

FRENCH LANGUAGE AND LITERATURE.

under the guidance of my noble, spirituelle and amiable French professeur, Mlle. Valadier, who was my charming cicerone at the Sorbonne, the Collège de France and the Odéon, where I became acquainted with the lectures of "professeurs" like Faquet, the elder Deschanel, father of the president of the Chamber of Deputies, Laroumet and others. I must say in passing that, with all my admiration of the elegance and precision of the language, I could never, I fear, make it the language of my adoption because of its lack of variety of expression. Like Voltaire, I should like to petition the French Academy to allow me more than just one way, and that their way of saying the same thing, i. e., to render the language more flexible; and then it is not an expressive language like the German, which is so rich, so endless in variety, so full of heart and feeling. But French will ever be the language of "politesse" of elegance and precision, and hence of state diplomacy. Why it should ever have been called the language of love is beyond my power to discern.

Faquet is the best example of this precision, this lucidity and clearness, where every word counts and every phrase contains a world of meaning. I began my study with his "étude" of Flaubert, with the intention of taking up the

"Romanticism" of the French literature, and urged by enthusiasm like his and your "Raconteurs" I found courage to read "Salammbô" and "Mme. Bovary," the one written by the romanticist, the other by the realist. Faquet's pithy and racy style of portraying Flaubert's characters in his "étude" is one of the best things I have read in French. But after finishing "Salammbô" and "Mme. Bovary" I decided to postpone for another sitting "l'Education Sentimentale" and the "Temptation of St. Anthony," since I could not know how many days my life was to number, and books like these, with all the realist's extreme minutiae of detail, require each a short lifetime in itself, for, with all one's admiration of Flaubert's consummate skill such books are a little "dur," as the French say, and that, sometimes, with the only reward of having made the acquaintance of existences like Frederic Moreau's "ou il n'arrive rien et sans qu'il arrive rien."

I have no intention of taking you through the Zolas, the Maupassants, the Daudets, the Pierre Lotis, Anatole Frances and the whole modern school of naturalists, realists, romanticists and philosophers and the stacks of lesser authors. But it is comforting to know that there is one prophet's voice like Brunetière's, and his the only one I know, to teach the French the difference between a pure realism a mere chronicle of "Mauvaises Mœurs," for reduced to simplest terms that is what the average French novel amounts to with all its elegance, perfection of style and fervor of sentiment and imagination. As to the writer of to-day he is; as Richard Whiting has well said, a fine "Lord Chesterfield 'Gentleman'" of literature, for the French Academy has set its face against the "personal note," prevalent in England and America, which in its way is only another term for the "lyrism" of the French, and has decreed death to all individualism. With the decline of salon influence and this attitude of the French Academy the question of the future of French literature may prove an interesting query.

I made an interesting discovery in the frank acknowledgment of the French themselves that they are not "poète." Except Alfred de Musset, Alfred de Vigny and now and then fugitive poems like the "Vase Brisé" of Prudhomme and the "Vagabonde" of Catulle Mendes you will find almost no real poetry in the French language. They are too practical a people, and withal of such a fine and sensitive imagination that this absence of real poetic expression is a matter of wonderment. The real trouble, as I divine it, lies in the extreme inflexibility of their language and its lack of variety of expression, which render figures and metaphors, as we use them, extremely difficult; but both of these are necessary to poetic fantasy. "Poets" like Lamartine, who set fine literary essays and personal reflections to verse, are the result of a fine classic education in the French language. About as near to poetry as they generally get is the poetic prose of Chateaubriand. Speaking of the classics, they give a performance, or at least rehearsal, of some old French drama like Molière's or Corneille's at the Odéon every Thursday at 10 o'clock, which is finely rendered, with the closest attention paid to the "unities" and "properties" and all the details of a perfect "mise-en-scène." You will see that poetry has now led me up or back to the one theme lawful to dwell upon in THE MUSICAL COURIER, i. e., music. Yet I believe THE MUSICAL COURIER admits the music of cadence and rhythm in poetry and prose, as well as of sound, since all have a harmonious relation. My first acquaintance with the musical art in Paris came naturally through my

MUSIC STUDY.

Yet although in France and in Paris I studied the piano and ensemble with Poles, i. e., Moszkowski and Gorski,

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who I believe profess to represent the elegant French school plus all the finer perceptions, the subtler nuances of pure sentiment of the Pole, which, as in the case of men like Paderewski, is the genius of mystic (who will say fantastic?) psychology, of the sensitive sufferings, the aesthetic vagaries of the Chopinesque soul.

Moszkowski, who is a Pole grafted into the German tree, takes the French school seriously. But with him the sensitive pride and natural reserve of the Pole seems to disdain any parade of sentiment. A pupil of Kullak (who, I take it, was one of the Polish inhabitants of Posen, born three years after it was incorporated in the domain of Russia after the peace of Tilsit) Moszkowski enjoyed the tutorage of a man whom Leschetizky characterized as a greater teacher than all others except Liszt (regarded simply as a pedagogue Kullak was certainly a greater teacher than Liszt).

Now, to return to the French there has always been a close sympathy between them and the Poles. Their language, possessing a certain similarity of vowel sounds, has a kind of linguistic tendency toward the French, though, of course, entirely different in origin. Then there is the same fineness of feeling, elegance of manner, delicacy of sentiment. The Poles admire the French art, the French manner, indeed I fancy the whole French nation. The seriousness and reserve of the Pole find relaxation in the more expansive and volatile character of the French and so on. When I say that Moszkowski takes the French school seriously, I speak advisedly. He plays with an absolute flawlessness of technic; false notes are his abomination. Rubinstein must have tremendously shocked Moszkowski's high sense of perfection of detail. No matter what the tempo nor what maddening temperament a piece may have Moszkowski never misses a note nor strikes a false one, and all this with such ease that no technical difficulties appear to exist for him. He can play a composition at sight as well as most artists who have practiced it several days. Moszkowski has been accused of being a cold interpreter, but I have heard him play, especially in his teaching, with a fine perception and delicacy of feeling. Still I am forced to think that Moszkowski's natural reserve might not dispose him to lay bare his feelings to any public; but I have never heard him play in public so I can have no real opinion on the subject. But I know he does prefer great simplicity of style, and in this he is a true German. Surely this is better than that awful mawkish sentiment of some French pianists which must be abhorrent to a man like Moszkowski. Better than all else I can say about Moszkowski is that he is a true musician whose creed is Bach and Beethoven. How true a musician none but those who have studied with him can know. In this intimate knowledge of a piece as a composition, and then in its technical performance he is a genius in the fingering alone, which was a revelation to me as concerns double notes, and in the sometimes difficult "agreements" in which he is a true modern, so far as rendering all more pianistic or "Clavier Mässig" is concerned. As a composer he has written mostly for the salon, yet he has composed enough other works to show his real calibre, such as his E major Concerto, for piano, which I had the pleasure of hearing him play himself, and which is one of the most effective and brilliant of piano concertos. And in the smaller pieces where will you find a greater freshness, more refinement, a more delicate charm or a nicer "chic" than in his Spanish Dances, or "Les Nations" (the spirit of each of which

he has caught and pictured so faithfully, and which now are so finely orchestrated), in "Les Etincelles," the "Valse d'Amour," the grand E major Concerto Waltz, &c.? I heard Gorski play a bolero for the violin, which was "délucieux," as the French say; at the same time Mlle. Duchamin played the tarantelle with great verve and brilliancy. Below is an "audition" which I heard of his works by the pupils of Mlle. Gabrielle Turpin, which shows how varied is his style of composition:

AUDITION D'ŒUVRES MOSZKOWSKI.

PROGRAM.

Sarabande.
Passe Pied.
Sarabande (tirée du Ballet Lorin).
Menuet, op. 17.
Valse en la bémol.
Polonaise.
Tristesses et sourires—
Effusion.
Consolation.
Près du berceau.
Suite, op. 50—
Allegro Moderato.
Air.
Capriccio.
Presto Alla Giga.
Printemps—
Impatience.
Cloches de Printemps.
Premier Bouquet.
Zéphyr.
Valse d'Amour.
Valse en mi majeur.
Andante et Scherzo du Concerto en mi majeur.
(Avec acc't d'un second piano.)
Etude, ire et 3e.
Les Etincelles.

Indeed, Moszkowski is a favorite in Paris, where a concert program is rarely without one of his compositions. He has of late contributed a valuable addition to pedagogics in his "School of Double Notes," dedicated to Diemer. This work exhausts the subject; it contains all the scales in double thirds and sixths, major, minor and chromatic; original and invaluable exercises in thirds and all manner of double notes for developing independence of finger action; some smaller etudes and three grand etudes close the work. The fingering is the most modern and that used by all the great pianists of the day, that, especially of chromatics superseding the old Chopin fingering. No student of technic can afford to be without it.

As a man Moszkowski appears to me to be marked by a certain Polish hauteur, a proud reserve and extreme sensitiveness. Perhaps some of those bitter experiences which come into all lives have added a hard side to his character. Yet he can be charming in his beautiful simplicity of manner and his great kindness of heart. He is wholly unassuming; indeed, at times there is even a suggestion of quite childlike naïveté. Still he is withal so very "imposante" or "imponierend," as the German says, that I found it most difficult to play for him, for who can play with faculties and muscles benumbed by a nervous panic! If he would develop a system and educate for this purpose preparatory teachers, compelling all his pupils to appear in a fortnightly recital, he might greatly increase his fame as a teacher and turn out even more famous pupils than he yet has. Förster was studying with him last winter and the very talented Miss Eddy. Bloomfield-

Zeisler was at one time his pupil, and Ernst Schelling, now a pupil of Paderewski, was with him as a "wunderkind"; also Mrs. Lent, Fr. Koch and many others. As a rule, Moszkowski seems much beloved by all his pupils, and it is an interesting sight to watch him at different concerts, surrounded by them on easy footing, and with an affable charm he can have which is certainly the overflowing of a very kind heart enhanced by his unaffected simplicity.

F. Gorski, the violinist, also "installed" in Paris, was my teacher in ensemble work. He was the first husband of the present Madame Paderewski, and I have heard that he had as much to do with Paderewski's teaching as Leschetizky. They used to be much together, I know, and used sometimes to give concerts together.

Certainly it is given to Gorski to see more on the written page than to most musicians, and as an interpreter he excels. His playing of all the oldest classics, especially of Bach and Beethoven, is as rare as it is beautiful.

Gorski has had many misfortunes, not the least of which was to lose a very valuable violin—a Strad,—which was stolen from him. His face and manner are pathetic, sometimes in the extreme, for he is old and seems very frail. Yet he still gives concerts and with great success. One of the best was that given with the assistance of Delna, the idol of the French public; Stojowski and Mlle. Rose Relda. Gorski gave the E major Concerto of Bach in his own rare and best style, being always somewhat hampered by his violin, which cannot replace his Strad., while Delna sang inimitably "L'Apaisement" of Beethoven, with harp accompaniment, and a beautiful, most impressive song of Stojowski, "Pleure mon Ame." I shall have occasion to speak again of Delna later on, and it was my intention to say much more of Gorski, who, I am sorry to relate, just at the last moment jumped off the very high pedestal upon which I had placed him, and this has made it impossible for me to write of him with the same degree of enthusiasm I would otherwise have done. The most charitable excuse I could make for his conduct, which, not unlike most of the European artists, had to do with the vital question of money, was that he may have been influenced by unfortunate experiences in the past with unprincipled pupils. The most cruel thing I could say to Gorski is that his conduct was not artistic, certainly not worthy of the great artist for which he posed. I feel assured that he now would be the first to acknowledge the justice of these remarks.

I had a letter of introduction to Diemer, the leading pianist of Paris, which I did not present for several reasons, one of which was that I understood he did not receive ladies as pupils; but I soon had the pleasure of hearing him, which was in the first French concert I attended, one of the Lamoureux concerts in the Trocadero, when he performed the Emperor Concerto of Beethoven. Unfortunately the piano was bad. I cannot like the Erard piano as a rule. The timbre is tinny and lacking in resonance and sweetness, especially when compared with a Bechstein or a Bösendorfer. But there was no fault to be found with Diemer's touch, his pearly passages, bell-like tone (when piano would permit) and delicacy of technical finish without a flaw. Here was the French school in its absolute perfection. While Diemer has no great temperament, his perceptions are of the finest, and it is an especial delight to hear him deliver the classics.

E. POTTER-FRISSELL.

(To be continued.)

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BALTIMORE.

BALTIMORE, February 9, 1902.

THE arrival in Baltimore of the "Kaiser Prize" of the 1900 Brooklyn Saengerfest was the occasion of considerable ceremony and a good concert at Music Hall of January 28. Following is a program of the proceedings:

Fackeltanz	Meyerbeer
Siegesgesang der Deutschen	Orchester.
Soli, choir and orchestra.	Franz Abt
Vereinigte Sänger von Baltimore.	
Ueberreichung und Annahme des Kaiser-Preises.	
Kreuzfahrer's Abendlied.	Rheinberger
Preislied III. Klasse.	
Gesangverein Frohsinn.	
Dirigent: Prof. Hubert Krueppel.	
Largo	Händel
Orchester.	
Johannnacht	Meyer-Albersleben
Preislied II. Klasse.	
Gesangverein Arion.	
Dirigent: Prof. John C. Frank.	
Scheiden	D. Melamet
Städte-Preislied.	
Vereinigte Sänger von Baltimore.	
Ungarischer Marsch.	Berlioz
Orchester.	
Hünengräber	Hauser
Preislied I. Klasse.	
Musical Art Club.	
Pilgerchor aus Tannhäuser.	R. Wagner
Vereinigte Sänger.	
D. Melamet, Dirigent.	

The boxes were occupied by a number of prominent people, among whom were Governor Smith and staff, Mayor Hayes, Collector of the Port Stone, Consul von Lingen and the officers of the cadet ship Moltke.

The prize will remain in a room of the City Hall until the fest of 1903, to be held here.

The first Peabody Alumni concert of this season was given on the evening of the 29th ult., when a very interesting program was ably presented.

The executants were Marion C. Rous, Carrie Ewell and Minnie Klein, three very talented young pianists; Barbara Chandler, one of the conservatory's best violin pupils, and Eliza M. Woods, whose brilliant performance of Hiller's F sharp minor Piano Concerto was the climax of the concert.

If standing auditors were prohibited in Baltimore several hundred Sousa enthusiasts would have been denied the March King's concert at Music Hall on January 30. A typical program was presented, with the unfailing excellence which is always a foregone conclusion with this organization, and the usual endless number of encores obtained, with their compelling charm of rhythm.

The soloists, besides the extraordinary trombone player Arthur Pryor, were new to Baltimore. Miss Maud Reese-Davies has a pure soprano, flexible and of wide range, and she is a tasteful singer.

Miss Dorothy Hoyle is a very remarkable violinist who should make a lasting name for herself. As is the case each season, Charles E. Ford, the local manager for Sousa, announces a second concert for Easter Monday.

The eighth Peabody recital was given on the 31st by three members of the conservatory's staff, Charles Rabold, baritone; Margaret Cummins, soprano, and Abram Moses, violinist. The program presented was as unhackneyed as it was interesting:

Duet from Elijah, for soprano and baritone.	Mendelssohn-Bartholdy
Romance	Tchaikowsky

Air on the G String.	Bach
Czardas, for violin.	Hubay
Songs for baritone—	

Aria from Forty-fifth Church Cantata.	Bach
Ich liebe dich.	Beethoven
Ruhe Süß Liebchen.	Brahms
Heimkehr	Brahms
O Ships that Sail.	Farwell
Bright Phoebus.	Hook

Songs for soprano—	
--------------------	--

Il Sogno.	Porpora
Tristi luoghi, triste ciel.	Cherubini
Sortita d'Ofelia.	Faccio
Er ist's.	Schumann
Stille Thränen.	Schumann
Nymphs and Shepherds.	Purcell
Romance et Rondo Élégant, for violin.	Wieniawski
Duetto Buffo, from Don Pasquale.	Donizetti

The "Elijah" duet was the least satisfying effort of the singers, each of whom was notably successful as a soloist.

Mr. Rabold's voice, sympathetic, though not resonant, is the possession of an artistic singer and accomplished musician. The Bach aria was most welcome. It is to be doubted whether in all voice literature there are two more beautiful songs than the Beethoven and the first Brahms.

"O Ships That Sail" is a fine legato song, to which "Bright Phoebus," charming and quaint, offered a bright contrast. An unusually attractive group, these songs found in Mr. Rabold an appreciative and convincing interpreter. Miss Cummins is a fine exponent of the art of bel canto. Her exquisite voice was heard to advantage in another remarkable group of songs, of which those by Porpora, Cherubini and Faccio were the least known, and are of exceeding beauty. Since last year Miss Cummins has become mistress of a greater variety of tone color and a broader style.

Mr. Moses was obviously very nervous, his work not displaying to advantage the many excellent qualities which his playing on former occasions has revealed.

The third Peabody symphony concert, given last night, was the best of the present series.

Mr. Heimendahl and his forces cannot be too highly praised for the great stride forward the orchestra has made since the first concert, only three months ago.

The following program was given, with the assistance of Mme. Josephine Jacoby, contralto, and Emanuel Wad, pianist.

Symphony in E flat.	Haydn
Aria from Nadeshda, for contralto.	Goring-Thomas
Piano Concerto in E minor.	Chopin
Intermezzo, for orchestra.	Heimendahl
Songs with piano—	

Se tu m'ami.	Pergolesi
Im Herbst.	Franz
O for a Burst of Song.	Allitsen
Overture to The Bartered Bride.	Smetana

The Haydn Symphony, well suited to the capabilities of the orchestra, was delightfully played. In the lovely second movement the woodwind choir distinguished itself.

Mr. Heimendahl's Intermezzo is a clever and original piece of writing, effectively orchestrated.

The unique, vivacious, fascinating Smetana Overture gave the string department of the orchestra a fine opportunity to respond with precision and good tonal effect to the rhythmic beat of their conductor.

Madame Jacoby appeared here for the second time, having sung with the Oratorio Society last season. She is a gifted singer, with a fine voice, temperament, and a handsome presence.

Franz's fine song, "Im Herbst," afforded probably the greatest pleasure. It was given with deep feeling and a full appreciation of the composer's intention.

M. Wad gave a brilliant performance of the Chopin Concerto, of which the middle movement was particularly fine. He was repeatedly recalled.

EUTERPE.

Obituary.

David Adams Warden.

DAVID ADAMS WARDEN, an old organist and song composer, died at his home in Philadelphia last week. Mr. Warden had the great honor of being born in the Tower of London in 1815, where his father served as Yeoman, an office he received for his bravery at the Battle of Waterloo. The composer came to this country many years ago. He filled the position of organist in Episcopal churches. During the Civil War Warden wrote patriotic songs for both the boys in blue and the boys in gray.

Mrs. Page Thrower.

The Montreal (Canada) News has learned of the death of Mrs. Page Thrower, on January 14, in the Adelaide Hospital, Dublin. Formerly Mrs. Thrower was prominent in Montreal's musical circles, but for several years she had lived abroad.

Emmie Vilona.

Miss Emmie Vilona, who studied at the Berlin Conservatory under Wilhelmj, died last Wednesday at her home in Mount Vernon, N. Y. Miss Vilona was one of the three Vilona Sisters, a trio of violinists who traveled about the country, playing principally at private musicales. The deceased was only twenty-one years old. She suffered from rheumatism, and finally succumbed to heart disease. The other sisters, Misses Lillian and Nina Vilona, were older than Emmie. The Vilona sisters were born in Westphalia, Germany. They came to the United States about six years ago, and have since then crossed the ocean several times to fill engagements in Europe.

"AN ODD WALTZ."

SOMEONE in Nice has published a nice piece dedicated to Mme. Virginia Ferni-Teja, called "An Odd Waltz," op. 30, and the rights for all countries are reserved for the author. It is one of those hideous conglomerations of black and white notes on lines and on spaces, printed on paper, with all kinds of signs and symbols and signals, indicating that it means music, but it is an abomination of such trivial rot that even the composer of "Thistledown," "Speak Low," "I Love You," "Had I Not Thee," "We Were Together," "Were We Together," "Together We Are," "My Lady Fair," "Words of Love," "A Dream in Midsummer," "Baby's Cry," "A Crying Baby"—even that composer ought to be ashamed of it. We would like to know, in all sincerity, why Louis Lombard keeps on writing these notes. He married a wealthy widow, and he has nothing to do, but that is no excuse for doing these kind of things; and then the worst of it is that he sends his stuff here to this paper, and some people are cruel enough to believe that he is just shrewd enough a business man to pay for just such a notice as this in order to have attention called to his works of art.

REPETITIONS AT THE OPERA.

REPETITIONS were the order at the opera last week—Wednesday, "Aida"; Friday, "Messaline"; at the matinee, "The Magic Flute"; Saturday evening, "Romeo et Juliette"; Monday, "Otello"; last night, "Die Walküre"; to-night, "Carmen"; Friday, first performance in America of Paderewski's "Manru."

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Greater New York.

NEW YORK, February 20, 1902.

JHARRY WHEELER, who for a dozen years past has been at the head of the department of vocal music at the Chautauqua Summer School of Music, has resigned his position. There has been such a demand upon Mr. Wheeler for lessons during the coming summer that he has concluded to teach in New York city during the months of July and August.

With the going of Dr. Palmer and Mr. Wheeler some of the tenderest ties which have bound singers from all over the country to Lake Chautauqua and its famous summer school have been severed. What the plans of the management are as to their successors are not announced at this writing, but the country at large will be interested in this.



At St. Paul's Methodist Episcopal Church, West End avenue and Eighty-sixth street, last Tuesday evening, Organist Carl G. Schmidt gave his sixth organ recital, recital number 56 in all. He was assisted by the entire choir of the church, some twenty singers. Other duties engaged the writer elsewhere, so he quotes an able substitute in the following:

Mr. Schmidt is an able, scholarly organist, who knows his music well, and plays with taste and discretion. Particularly delicate in shading was the religious prelude by Huss—a devotional prayer. The difficult pedal work in the Rheinberger Sonata in A came out good and strong; a fine composition, well played. Beethoven's stupendous overture to Goethe's drama "Egmont," was played with the skill and broad conception of the experienced organist. It was at the end a veritable song of triumph.

The choir sings well, the old German carol, "Silent Night," a capella, staying in tune throughout; it was a quaint, old-fashioned thing, and the good attack and excellent tenors were remarked on by various listeners. Good enunciation and a clear high soprano has Mrs. Arthur K. Schiller, who sang Benedict's "I Mourn as a Dove," and in Foster's anthem, "Let Not Your Heart be Troubled," the basses rang out well. These were the singers:

Solo Quartet—Mrs. Arthur C. Schiller, soprano; Miss Sara F. Evans, alto; J. Edward McGahan, baritone; John J. Bergen, tenor.
Sopranos—Mrs. Breeze, Miss E. Heywood, Miss F. Kenny, Miss C. L. Watrous, Miss Fueslein, Miss Marion Franklin, Miss Fredrika Snow, Miss Ruth L. Winslow.
Altos—Miss Lulu F. Clark, Mrs. Brown, Mrs. J. R. Humphreys, Miss C. S. Weil.

Tenors—H. G. Morgan, H. W. Prentice, Frank Wrousky.
Bassos—E. C. Bennett, James M. Parkinson, R. H. Hester, Robert A. Winslow.

The next recital will take place Tuesday evening, March 4.



Margretta Lochner, soprano, one of the pupils of Parson Price, was soloist at the Brooklyn Quartet Club Ladies' Chorus concert of last week. She sang Blumenthal's "My Queen," and one who was there writes that "she received such enthusiastic applause that she had to sing an encore, a little known song, Sarmiento's 'This Kiss I Offer,' which was likewise well received. She deserved her success, and is a credit to Mr. Price." Some of the best known professionals of the present day are pupils of

this teacher, and it appears that Miss Lochner is now to be added to the list.



The following, from the associated press items in the daily papers of the past week, is interesting to many:

"Governor Odell of New York has contributed \$500 toward the expenses of the New York State Musical Convention, to be held in Newburgh next summer, and Prof. Charles E. Moscow, through whom the contribution was made, says in explanation:

"Benjamin B. Odell, Jr., is a lover of music, and at one time played the violin. What he did for the New York State Music Teachers' Association, in guaranteeing the \$500 for the local expenses, was done from friendship and to promote and revive, if possible, the art in our rag-time, musically forlorn State."

Professor Moscow was for years a vice-president of the New York State Music Teachers' Association, and with President L. A. Russell was instrumental in securing Governor Odell's interest in the coming meeting. The program committee had another meeting on Chairman H. W. Greene's call last Friday evening, when further plans for the meeting were discussed. The dates are June 24, 25 and 26, Newburgh, N. Y.



The Aeolian Company is wide awake as to the needs of patrons, and "Maid Marian," the new opera, is in the February Bulletin, just issued, as well as the gems of "The Toreador" and "The Sleeping Beauty." Next we shall hear of their having "Manru" ready; verily, there is no excuse for anyone to be ignorant of current music of all kinds nowadays.



J. Warren Andrews' pupil, Mrs. Georgiana Frye-Cheney, has just been engaged as organist of the Parker Memorial Church (Unitarian), Boston. She has given a number of recitals in the New England States recently. Alfred Willard, another pupil, gave a recital at St. Mary's Church, Burlington, N. J., last week.

Stainer's "Crucifixion" and Dubois' "Seven Last Words of Christ" are being given at the Church of the Divine Paternity the evenings of February 9, 16 and 23. Mr. Andrews is to play at the Charleston (S. C.) Exposition the first week in March.



The Albertus Shelley Orchestra gives a concert at the Y. M. C. A., 125th street, near Fifth avenue, this week, Friday evening. The concert is for the purpose of raising a fund to buy a pair of kettledrums. The orchestra will play seven numbers. There will be a vocal soloist, and Mr. Shelley will also play solos.

Last Sunday he played in Philadelphia, both afternoon and evening.



Walter C. Gale began his second series of three organ recitals at All Souls' Church last Monday evening, the first occurring on the second Monday evenings of March and April. A feature of the last recital is the fact that all the composers represented are still living.

ZELDENRUST.

ZELDENRUST, the Holland pianist, who created a sensation by his masterly performance at each of his New York recitals in Carnegie Hall, and who took Washington by storm upon the occasion of his appearance at the White House before a distinguished assemblage, January 17, gave a recital at the National Capital January 21 before another enthusiastic audience. Of his brilliant performance the Washington critics expressed themselves as follows:

Eduard Zeldenrust appeared at the Columbia yesterday afternoon before an audience unlimited in enthusiasm. During the recital he rendered a series of compositions which ranged from Beethoven to Liszt, and which comprehended almost every phase of piano playing.

From the first few bars of the Beethoven number, op. 31, No. 2, Zeldenrust's equipment in the mechanics of piano playing was fully established. Indeed his memory and hands seem to have reached a superlative stage of development. Through all the range of his program he played with a confidence amounting to surety, and with a brilliancy which ranks him well among the notable performers who have played in the capital these past two years. The wonderful Beethoven Sonata was performed in a calm and reverent spirit, which touched every musician in the audience. There was no display. The performance was wholly without sign of mannerism. Then came Schubert's op. 142, a melody with which almost every one is familiar from his childhood and which is associated with the tenderest emotions. The recital was given under the patronage of the German Ambassador, the Netherlands Minister, Countess Cassini and Mrs. R. H. Townsend. The boxes included Mrs. C. A. Williams and a large party, Representative and Miss Tongue, Senator Proctor and a party, and the general tone of the audience insured Zeldenrust the hearty support of fashionable Washington if he should conclude to appear in a second recital.—The Star, Washington, D. C., January 22, 1902.

Zeldenrust came to Washington under the direct patronage of Baron Gevers, Minister from the Netherlands, and with the generous indorsement of the press of other cities. An unusually enthusiastic audience greeted him.

Zeldenrust may, without any reservation, be termed a perfect technician. In his fugues, scales or anything resembling brilliant execution, he is thoroughly at ease and eminently successful.

Another feature of the recital was the evident care and commendable forethought with which the program was arranged. His numbers were evidently selected with a view to pleasing almost all classes of music lovers. There was the wonderful Wagner-Liszt's "Isolde's Liebestod," from "Tristan and Isolde," and in striking contrast the pianist gave Chopin's familiar waltz in D flat, op. 64. In justice to Zeldenrust, it must be said that the selection has never been played here with more brilliancy and dash.

The chief novelty in the Dutch artist is the fact that he is new and, consequently, an interesting study to enthusiasts, while the principal attributes of his work, viewed from an abstract standpoint, are his unquestionable technic and great gusto. In selections where in the latter was permissible he fairly reveled and seemed over-eager to bring out all the volume in the piano. Though these traits are particularized, Zeldenrust is not lacking in temperament. He gave Schubert's "Theme and Variations" a smooth, plaintive reading, and his delicate, sympathetic rendition of Mendelssohn's "On the Wings of Song" elicited genuine and spontaneous applause. A group of Chopin selections, including the well-known Ballade in A flat, the pathetic Etude No. 7, op. 25, in C sharp, and the short but brilliant Etude No. 2, from the same work, were among the best numbers of the afternoon. His reading of the No. 14 Rhapsodie caused the audience to remain in their seats until the pianist had bowed his acknowledgments of their hearty applause no less than five times.—The Times, Washington, D. C., January 22, 1902.

The following is from the Washington Post of January 26:

It was too bad that the incessant rain of Tuesday last adversely affected the first piano recital in this city of Eduard Zeldenrust at the Columbia Theatre. The performance deserved a much larger audience, and no doubt the brilliant pianist will be accorded a very hearty reception should he decide to visit Washington again. The emphatic favor with which his recital was received was evidenced by the ovation accorded him at the close of the concert. Not one in the audience made an effort to leave, and in response to the continued applause Zeldenrust added four numbers of varied character.

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acter to the program, and then was greeted by a very respectable group of admirers behind the stage, where he received the congratulations of admiring enthusiasts in four different languages. Several of the foreign legations were represented, and the audience was palpably made up of critical music lovers, who were anxious to verify the verdict of other cities where Zeldenrust has been pronounced one of the distinct piano geniuses of the day.

Berta Grosse-Thomason.

MME. BERTA GROSSE-THOMASON continues to vibrate successfully between Brooklyn, where she has her school for piano, and Morristown, N. J., where she has a large and interesting class of pupils. Following are programs of two musical meetings by her Morristown class:

THURSDAY, JANUARY 23, 1902—7:45 P. M.

Songs Without Words.....	Mendelssohn
Serenade.....	Margaret Hoyt.
Menuet.....	Katharine Clarke.
Erödic.....	Gertrude Behr.
Yester Thoughts.....	Katharine Brooks.
Liebestraum, No. 3.....	Victor Herbert
	Margaret Behr.
	Edith Hull.

MONDAY, FEBRUARY 3, AT 7:45 P. M.

Menuet from Sonata.....	Grieg
June.....	Margaret Behr.
Valse Lente.....	Katharine Brooks.
Vocal, Three Songs from the Seventeenth Century.....	Schütt
Air de Ballet, from Le Cid.....	Laura Slade.
Nocturne.....	Mrs. W. C. Estes.
Spring.....	James Dennis.
Butterfly.....	Edith Hull.
Maiden's Wish.....	Grieg
	Chopin-Liszt
	Marian Swords.

A Texas Institution.

MUSIC of the best quality is cultivated in many of the cities of the great State of Texas—better music than we usually here in the East credit the Southwest with. At Saint Mary's College, Dallas, for instance, we find the following exceptionally brilliant music faculty: School of Music—Mrs. E. Potter-Frissell, head of the School of Music (pupil of Leschetizky, Sauer and Moszkowski), piano; Miss Mary C. Wheeler (graduate of the New England Conservatory), piano; Miss Clara Crosby (graduate of the New England Conservatory), piano; Miss H. Ethel Shepherd (graduate of the Toronto Conservatory of Music and pupil of Signor D'Auria), vocal culture and tone production; Herr Fritz Schmitz, violin; Edwin Klahre (instructor at the New England Conservatory of Music, Boston, Mass.), examiner in the piano department.

A recent recital by Mrs. E. Potter-Frissell, assisted by Miss H. Ethel Shepherd, furnished the following program, which is an evidence of the character of the work done:

Toccata in D minor.....	Bach-Tausig
Sonata, op. 27, No. 2.....	Beethoven
Fair Jessie.....	Mrs. E. Potter-Frissell.
Prelude in E minor.....	Von Fielitz
Ballade in A flat.....	Miss Shepherd.
Irish Love Song.....	Chopin
The Spring Has Come.....	Mrs. E. Potter-Frissell.
Song Without Words, in F major.....	Chopin
Intermezzo in Octaves.....	White
Etude in D flat.....	Miss Shepherd.
	Mendelssohn
	Leschetizky
	Liszt
	Mrs. E. Potter-Frissell.

TROUBLE AT THE ADELAIDE UNIVERSITY.

FOR some time a bitter controversy has waged between Prof. Joshua Ives, head of the music department at the University of Adelaide, South Australia, and S. J. Way, the chancellor of the university. Letters from both gentlemen have appeared in the daily papers of Adelaide. The dispute seems to be, as far as we can judge from the reports and letters in the Adelaide papers, over the examinations in the department of music. A special case is cited in the person of Miss Florence Way Campbell, a niece, by the way, of the chancellor. As we are not yet in possession of all the facts, we are unable to take sides in the matter. However, it would seem from the subjoined letter in the *Advertiser*, of Adelaide, for December 23, 1901, that Professor Ives has a real grievance against the university. Here is his letter, which we republish:

THE UNIVERSITY AND FAIRNESS.

To the Editor:
SIR—On Friday I asked the registrar to allow me to see the minute book of the board of musical studies, and to give me a copy of a certain pass list I had issued. He refused. I pointed out that as professor of music and as a member of the board of musical studies I had a right to expect compliance with my requests. The registrar replied that he was acting under instructions from the chancellor and vice-chancellor. Further comment is unnecessary. I am, &c., J. IVES.

THE UNIVERSITY, December 21, 1901.

The dispute between Messrs. Ives and Way has become a State problem. On Saturday, December 21, 1901, Mr. Price, in the House of Assembly of the South Australian Parliament, drew attention to Professor Ives' reply to the chancellor of the university. Continuing, Mr. Price said: "This appeared to be a complete denial, and showed that the chancellor had used his position to further the interests of a relation." Mr. Price asked the Premier to do his best to bring about a full inquiry.

Peck-Ensworth Recital at Norwich, Conn.

SARAH KING PECK, soprano, and George Ensworth, baritone, united in a song recital at the Norwich Club last Tuesday evening, giving a program similar to that they gave at Carnegie Hall late last season. It was a very pleasant affair, each singer winning new laurels under circumstances which made them well worth the winning.

Miss Peck made a great hit with the Tchaikowsky "Farewell of Jean d'Arc," having to sing an encore, Nev-in's "Mighty Lak' a Rose," which she sings charmingly. Dramatic in highest degree was the singing of Mr. Ensworth in Von Fielitz's "Anathema," and both singers received numerous recalls after their solos and duets. F. W. Riesberg was at the piano. After the recital Mr. and Mrs. George Palmer entertained the participants and a few friends at supper, some vocal and instrumental music (the latter by Mr. Riesberg) adding to the pleasure of the evening. Said the *Norwich Bulletin*:

Miss Peck rendered charmingly and in fitting spirit Mozart's lullaby, "Wiegenlied," and Roeder's "Nachtlüchtes Duft," while in the English ballads "Nymphs and Shepherds," by Purcell, and "Cherry Ripe," by Horn, she gave her listeners great pleasure. Of the lighter music, however, Van der Stucken's "O Come With Me" was probably her most perfectly rendered song, and it won enthusiastic and hardly restrained applause. But the most exacting number on her program was the aria by Tchaikowsky, entitled "Abschied der Johanna." * * *

Miss Peck has a voice of excellent quality, full, strong and sweet. Mr. Ensworth's baritone is rich and powerful and well trained. Both have perfect command of the vocal organs, enunciate distinctly and sing with perfect ease. In the duets their voices blended exceedingly well. * * *

Mr. Ensworth was appreciated in all of his numbers. The "Bedouin Love Song," heard here several times, has certainly not been more finely sung than on Tuesday evening. Aylward's "Beloved, It Is Morn," "Heimliche Grusse" and "Anathema," by Von Fielitz, were equally well done, the latter being especially brilliant, and winning its share of the approbation with which the audience favored all of Mr. Ensworth's work. "Le Muletier de Tarragone," by Henrion, was the musical number best calculated to show the singer's abilities, and was rendered with fine effect.

Hanchett.

MR. HENRY G. HANCHETT returned from his Western and Southern tour just in time to meet his interpretation class last Thursday, having been absent nearly three weeks, during which he lectured and played before schools and conservatories from Chicago to New Orleans and Nashville. His visits are looked for regularly by a number of prominent institutions and are received with enthusiasm. The subject of his lecture during the tour just closed was "The Classical and Romantic Schools of Composition; Their Development and Contrasts. The illustrations (played by the lecturer) were as follows, except that at the Sherwood School of Music in Chicago, in order to allow more time for the discussion of the theme, the *Saran Fantaisie* was omitted:

G minor Organ Fantaisie.....	Bach-Liszt
Consolation Andante in B flat, op. 62.....	Dussek
The Adieu, first movement from Sonata in E flat, op. 81.....	Beethoven
Fantaisie in form of a Sonata, op. 5.....	Saran
Second Ballade, op. 38.....	Chopin
Bird as a Prophet, from Forest Scenes, op. 82, No. 7.....	Schumann
Lohengrin's Reproof to Elsa.....	Wagner-Liszt
Feu Follet (Will o' the Wisp).....	Prudent
Galop Chromatique.....	Liszt

Dr. Hanchett returns to his usual rush of local engagements, for aside from the interpretation class just mentioned, he began a new series of recitals on Thursday evening before the Board of Education, speaking to a large audience on "The Materials of Musical Composition," with an extended program of illustrations. Three more recitals remain in this course, and then follow at once the eight recitals of the Brooklyn Institute course on "Musical Contrasts." These recitals will be reported from time to time in our columns. Dr. Hanchett is planning another tour at the conclusion of the extensive courses outlined above.

A Query.

BUFFALO, N. Y.

Editors *The Musical Courier*:

A FEW weeks ago a letter by N. J. Corey, of Detroit, Mich., was reproduced in *THE MUSICAL COURIER*, and ever since I have wanted to ask why Baernstein is considered "the only basso in the country" who is equipped to sing Mephistopheles in Gounod's "Faust." True, he is a great artist with a beautiful voice, but are there not others among the many basses of whom we read articles in your paper who could give a good performance of the part?

I understand that this role requires histrionic talent of a special character; but is Baernstein the only basso outside of the Grau Company who possesses this talent, as stated by Mr. Corey? I do not wish Mr. Baernstein's many admirers to think that I am trying in any way to cast slurs on his work. I have heard him sing, and his refined, subtle art was a source of delight; but Mr. Corey's statement strikes me as being most extraordinary.

A SUBSCRIBER.

MARGARET GOETZ.—Miss Margaret Goetz, of New York, and Miss Vine Warner, of Chicago, sang Brahms' duet, "The Gypsies," at the large musicale given at Mrs. Charles Merritt Fields, Brooklyn, Saturday, February 8.

Miss Goetz and Miss Warner also sang songs by Schubert, Franz, Chaminade, and Mrs. Gaynor and Julian Pascal played several Chopin and Rubinstein numbers. Miss Margaret Goetz engagements for February were February 1, song recital at Pierrepont Assembly Rooms, Brooklyn; February 4, lecture recital on "Folksongs," Women's Music Club, Bergen Point, N. J.; February 8, musicale at Mrs. Chas. Merritt Fields, Brooklyn; February 14, songs of Schubert, at Institute Hall, Board of Education series, New York; February 18 and 27, song recitals at Montauk Club, Brooklyn, on folksongs and songs of Schubert; February 24, song recital of modern classic composers at Mrs. Frank M. Lupton's, 839 St. Marks avenue, Brooklyn.

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Florizel's Success.

AT his first matinee recital at Carnegie Hall last Saturday afternoon, Florizel Reuter, the gifted boy violinist, again astonished musicians with his skill. An army of small boys and girls, accompanied by parents and guardians, were there, and from the rapt attention of the little folks it was evident that many of them were students of music. It only needed a glance over the audience to be convinced, for many of the youngsters carried their violin cases, doubtless in the act of going to or returning from a lesson. Then every other grown up person in the house was either a violinist, 'cellist or pianist, not to omit the vocalists. Thus it will be seen that the assembled audience was a musical one with a vengeance, and therefore when Master Reuter played those familiar compositions like the Mendelssohn Violin Concerto in E minor, the Rondo Capriccioso, by Saint-Saëns; a Tarantelle by Wieniawski, and "The Legende," by Wieniawski, as an extra number, one-half of the house applauded because they were listening to favorites in the repertory of all modern violinists. The boy surmounted all technical difficulties with marvelous ease, and he accomplished it all with the dignity of a man. Who can solve the mystery of this child's extraordinary genius? It has never been solved in the case of other "wonder" children.

Miss Lucy Gates, who assists Master Reuter at his recitals, sang the Jewel Song from Gounod's "Faust"; a "Nightingale Song" by Liebling, and "You and I," by Liza Lehmann, and she was favorably received, the audience demanding an encore after the Lehmann song. Adolf Glose, at the piano, made his musicianship felt, particularly in the excellent accompaniments for the Concerto and the Rondo. Master Reuter makes his first Brooklyn appearance Friday evening, February 14. His recital will be given at the Academy of Music, on Montague street.

FLORIZEL IN BOSTON.

TO get an idea of Florizel Reuter's entrée into Boston it will be necessary to read this report from the Boston Herald:

A DIMINUTIVE BUT VERY PRONOUNCED AMERICAN ARTIST HAS ARRIVED AT THE LENOX.

Any supposition that young Florizel Reuter, the violinist, is suffering from his appearance on the concert stage would have been instantly dispelled by a sight of the entrance of his manager, Major J. B. Pond, and a Herald man into the lad's room at the Lenox last evening. As the door opened and Major Pond's stalwart figure appeared in sight, Florizel, who was curled up in a big chair,

made one bound and landed well up on the major's shoulders. No one need be told that the lad is American born after being with him five minutes, for he is alive all over, as irrepressible as a Western whirlwind, and as quick as a flash to grasp the situation, whatever it may be.

The major had planned to take the lad and his mother to the theatre, and, like the old campaigner he is, could not see why Florizel, who had only been off the train long enough to dine in his traveling suit, could not start immediately. The boy thought differently and very politely, but none the less positively, declined to appear in public unless he could do so in proper garb.

His luggage arrived at the moment and he shoo'd the major and the Herald man out of the room without ceremony, his boy-like impatience to see the first American theatre in his experience overcoming all other inclination.

In a minute or more he popped out into the adjoining room, and, with a swirl upon his toes, remarked: "Here's

sents the idea that he is a protégé of that gentleman, as he has a true American desire to win his own way.

That he is not urged to his artistic duties was made very plain when Major Pond suggested some diversion for him this morning. He promptly declined to consider any such use of his time, saying that whatever time he had after rising—and the boy sleeps like other boys, as late as possible—he wished to give to practice at Symphony Hall in preparation for his concert there this evening.

The boy is delighted with his success in New York on Tuesday evening, and is very proud in telling of the furore his playing created there. Whatever he is as a musician, he is a boy in everything else, and one that has a fascination for anybody who loves a real live boy such as there used to be hereabouts a long time ago.—Boston Herald, February 6, 1902.

The "Listener's" column in the Boston Transcript, written by E. H. Clement, contained this estimate of Florizel and his career:

What an unhappy lot the critics' is, and what a discontented lot they are! It is their business to be. While other people are enjoying themselves, they must be on their guard against enjoying themselves. It is no wonder that, with such a function abnormally developed by constant watchfulness, wariness, weariness, they come to find themselves at last in the state of the worn-out matron who dispatches her servant to see what Teddy is doing, and tell him not to. One cannot envy the state of mind or the routine of duty that requires a man to find fault, as critics must, with such gifts as come to us in the fine arts, such mural decorations as we have at the Public Library, for instance; such delicate, dreamy expressiveness as Kubelik shows in his playing, and which they find fault with because it has not Kreisler's virility; such wondrous gifts as the still younger violin prodigy, Florizel von Reuter (only half the age of the latter, and yet with three concertos for violin and orchestra, orchestrated by himself, in manuscript); or the rose fresh voice and style of the beautiful Mormon diva to be. Natural solicitude is expressed by the critics for the health especially of the virtuoso of ten, but if everybody could see how real and simple a human boy he is; how he scampered the other night from the stage door to the greenroom after the last encore to pound the big Major Pond's broad back; how simply he otherwise expressed his hearty, boyish spirits; how intelligent and devoted his bright young German mother is to him; how carefully she has laid her plans for ten years of absolute rest, normal life and development upon the proceeds of his year or two of touring as a marvel—they might spare themselves some of their low feelings as to the fate of the new Mozart. Mrs. von Reuter, though new to the show business, has not failed to note that, while the critics are shying stones into her garden, the musicians (and such musicians as Mr. Gericke and the leading Symphony Orchestra players) are hailing the child as something surpassing all experience of theirs.

He is a wonder child, and he has made a success as emphatic as it was deserved.



Photo by Rockwood, New York.

FLORIZEL

a lightning change artist." He chattered with boyish freedom, and yet with all the good sense of a man grown, while his mother completed her toilet. He is a very positive, self-reliant youngster, and delights in telling of having earned over \$6,000 during his last concert tour in Europe. He speaks of ex-Secretary of the Treasury Lyman J. Gage as having been very kind to him, but he re-

FLORIZEL

Will Be Heard in RECITALS in the

Astor Gallery of the Waldorf-Astoria,

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HIS PROGRAM WILL BE CHANGED AT EACH RECITAL.



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, February 8, 1902.

BUREAU OF FINE ARTS ANNOUNCEMENTS.

m

ME. FANNIE BLOOMFIELD-ZEISLER will be the soloist at the Chicago Orchestra's concerts in the Auditorium on February 21 and 22.

The eminent American pianist will play Chopin's concerto in F minor.

Ella Dahl Rich will give a recital before the Woman's Musical Club, of Toronto, Canada, on February 24.

Representative compositions for the piano will be included in the program.

Frank Tobey has just been selected as successor to the late H. Stanley Davies, who was dramatic instructor at the Chicago Auditorium Conservatory. In making this appointment Frederic Grant Gleason and Roy Arthur Hunt have displayed excellent judgment. Mr. Tobey not only is a capable instructor, he is in special sympathy with the work which lies before him, having for years been a professional associate and personal friend of Mr. Davies.

Mme. Schumann-Heink and Mrs. Johanna Hess-Burr will give a joint recital on April 30 in the Music Hall, Fine Arts Building.

Paul Knapp, 'cellist, who has recently returned from a sojourn of several years' duration in Germany, will make his first public appearance here in a recital with Vernon d'Arnalle at the Music Hall, Fine Arts Building, on Tuesday evening, February 18. Mr. d'Arnalle is well known as a singer of German, French and English songs. Both artists are members of the faculty of the Chicago Musical College.

Margaret Jeannette Loudon, pianist; Grace Whistler-Misick, contralto, and Otto Roehrborn and Hermann Diestel, of the Spiering String Quartet, will give a recital before the Englewood Women's Club on Monday afternoon, February 10.

On the evening of February 13, at 8.30 o'clock, the Chicago Auditorium Conservatory's School of Opera, with orchestral assistance, will present a program consisting of Vorspiel, "King Manfred," Reinecke; "Liebeslied," Taubert; introduction to "Otho Visconti," Act III. (by request), Gleason, and scenes from "Der Freischütz," Act III. Weber, in which the parts of Agathe, Anna and Max, respectively, will be taken by Rose Nusbaum, Mrs. Arthur K. Rouse and George Kitendaugh.

On February 20, a song cycle, "The Trend of Time," by Victor Kemp, will be produced for the first time in Chicago. The artists are to be Maude Lindon Wells, Adele Blauer, Holmes Cowper, Albert Borroff, Anne Shaw Faulkner-Reader, and Mrs. Hess-Burr, pianist. Among recent and future engagements reported by the Bureau of Fine Arts, Fine Arts Building, are the following:

George Hamlin, Mrs. Sue Harrington Furbeck, Leon Marx, at Davenport, Ia., February 3.

Miss Helen Smyser, Mrs. Bessie Fox Davies, Frank Hannah, Albert Borroff, at Michigan City, Ind., February 4.

Leon Marx, March 6, with the Mendelssohn Club, and February 10, at Nashville, Tenn.

Mrs. Sue Harrington Furbeck, February 27, at Chicago.

Holmes Cowper, February 4, at Minneapolis, April 23, at Cincinnati, February 17, with the Apollo Club, Chicago.

George Hamlin, April 4 and 5, with the Paur Symphony Orchestra, New York.

Miss Helen Smyser, Henry W. Newton, Chas. W. Clark, May 7, in "The Creation," at Akron, Ohio.

Mrs. Sue Harrington Furbeck, Miss Helen Smyser and Albert Borroff recently won an ovation at St. Joseph, Mo., in "The Messiah."

The Chicago Symphony Orchestra is meeting with great success on its California trip, and a number of bookings have been made for festivals in April, May and June.

The Chicago Auditorium Conservatory is furnishing a number of singers for George Ade's new opera, "The Sultan of Sulu," which is shortly to be produced at the Studebaker Hall, Fine Arts Building.

ALLEN SPENCER.

Said the *Daily Gazette*, of Delaware, Ohio, in reference to a recent concert:

The first number of the concert course in the Ohio Wesleyan School of Music for the winter term was a recital Thursday evening at Monnett Hall, given by the eminent pianist, Allen Spencer, of Chicago. The entire program was carefully selected, and presented in a thoroughly artistic manner. Mr. Spencer is a pianist of finished technic and excellent interpretation of the best in piano literature. His first group of compositions from the old classics was played in a clean style and with splendid knowledge of the works, while the second group, including numbers from Chopin and Schuetz, was played with a rare, intelligent grasp of the works of two widely different composers. The entire suite of Schuetz was played for the first time before a Delaware audience, and is a work of exquisite harmonies and beautiful tone coloring. Mr. Spencer has the work thoroughly under control, and the variety of shading given was a rare treat for all present. In his last group, which was compositions from the modern school, Mr. Spencer showed himself to be equal to the technical demands of compositions from Liszt and others. An appreciative audience gave the pianist very hearty applause at the close of the program, and he was obliged to respond to an encore.

Herbert Mott, who took part in the Chicago Auditorium Conservatory's dramatic performance on February 6, died suddenly this week, much to the regret of the promising young student's many friends and associates.

The Schumann Club has issued invitations for a musicale to be given by Emma Roelle, pianist, assisted by Francis Lieb, baritone, at Emma E. Clark's studio, Fine Arts Building, on Wednesday evening, February 12. The first of a series of six analytical "talks" upon church modes and fugues will be contributed by Mrs. M. E. Bigelow, Mus. Bac., and an informal reception will follow the program.

As previously announced, Richard Burmeister, the eminent New York pianist, will give a recital at the Music Hall, Fine Arts Building, on the afternoon of February 13. The hour is 3 o'clock.

Mme. Margaretha Wunderle, the harpist, is contributing very valuable assistance to the Chicago Orchestra this season. Her playing on Friday and Saturday, January 25 and 26, was especially worthy of high praise, the compositions presented in the Auditorium on those days requiring much service from the harp. Madame Wunderle should be decidedly successful in solo numbers.

Next Monday evening's performance of "La Bohème," at the Studebaker Hall, Fine Arts Building, will mark the 900th appearance of the Castle Square singers in Chicago. Souvenirs will be presented in honor of this anniversary occasion. "La Bohème" is to be the attraction throughout the week.

Eunice St. Clair Martens, the gifted soprano, sang very effectively at Mrs. William Edward Bell's musicale on the afternoon of February 4, her numbers including "Où Voulez Vous Aller," Gounod; "Pastoral," Old Italian. Veracini, and Romance, "Paul et Virginie," Victor Masse.

Tartini, Spohr, Ernst, David, Wieniawski and Vieuxtemps were the composers represented in the Spiering Violin School's excellent program at the Assembly Room, Fine Arts Building, on Saturday morning, February 1. The talented performers, all of whom reflected much credit Theodore Spiering's able instruction, were Edith Stanton Brown, Alice Livingston, Hattie M. Haase, Ethel Chamberlain, Gertrude Housel, Fred Hunt and Kathryn Loomis.

"Dolores" is the name of Hans S. Line's new comic opera, in which Helen Redmond may star next season. The author is a Chicagoan.

Francis Hemington is being heard in an extensive series of historical organ recitals at the Church of the Epiphany.

George Grossmith, the English entertainer, will be one of the attractions at the Music Hall, Fine Arts Building, early in March.

A new organization is "The Northwestern University Woman's Glee Club," officers and members of which are: Manager, Miss Jessica Macfarland; director, Miss Myrta McKean; leader, Miss Alta Miller; secretary, Miss Christine Atwood; Misses Harriet Durham, Mary Ickes, Carrie Reeves, Marion Sterrett, Grace Bolster, Catherine Ammon, Atwood, Peichereau, Raymond, Norton, Scribner, Masters, Beeman and Craig.

The Chicago *Record-Herald* recently printed the following interesting account of the career of a well-known Chicago pianist, Birdice Blye Richardson:

Mrs. Richardson is of English extraction and was born in Sioux City, Ia. However, she spent so little time there and so much time

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with her grandmother in Southern Indiana that she considered her home there, until on the occasion of her recent marriage to Dr. B. S. Richardson she removed to Chicago, where she expects to remain.

Her remarkable musical ability showed itself at an early age. When only five she began playing in public as "an infant prodigy." When ten years old she gave concerts in London and in the principal European cities, and is the only American who ever played at so early an age in orchestral concerts before the critical musicians of Europe.

Mrs. Richardson began her training in New York under Edmund Neupert, the Danish virtuoso, and Rafael Joseffy. She then went to the Academy in London. It was while there that she did such remarkable work that she received two medals for playing and four certificates for excellence in harmony and counterpoint before she was in her teens. After a course there she returned to America and played in a series of concerts in Eastern cities with the Seidl Orchestra. Mr. Seidl and William Steinway became very much interested in her and advised her to study in Germany, which she did for six years, first under Dr. Hans von Bülow, then in the Royal Hochschule in Berlin, and finally under Rubinstein. She was the only American pupil Rubinstein ever took, and at this time, with the exception of Josef Hofmann, was his only pupil.

Rudolph Ganz, of the Chicago Musical College, will shortly give a recital in this city.

CONCERNING A LOCAL CELEBRITY.

That Madame Bloomfield-Zeisler is devoted to home as well as to art has been beautifully shown by the Chicago Tribune in an article on her life and achievements, printed recently in a series of similar literary features, under the caption "Local Celebrities."

The interviewer, after discussing this great artist's early educational experiences and remarkably brilliant public career, touches an exquisite chord.

He writes:

"But it is hard to keep music only in a talk with Mme. Bloomfield-Zeisler.

"I am devoted to home," she says. "You don't know how much unless I should show you all through the house. I am scrupulously neat, too, I fancy; I couldn't sit still to practice if there were a burnt match on the floor. This is not wholly natural, either. When Mr. Zeisler and I were married his relations had suggested 'the untidy artist' nature. I wanted to prove that even an artist might be tidy, and I have done it, I think. The habit has saved me so much trouble and time, too, that if I am overenthusiastic on the subject I should be excused."

You see, they are at the eminent pianist's home, for the writer continues, in descriptive vein:

"On the second floor, in a large airy room, are three grand pianos, and on the walls and mantel are evidences of the friendships of men and women known to music.

"These laurel wreaths, too," pointing to some floral pieces on the wall tied in place by broad ribbons, "remind me of some beautiful customs of the old country; they came to me at the close of concerts which I gave in Vienna and Berlin."

Then the interviewer adds:

"Mme. Bloomfield-Zeisler scarcely finds time for society. On the last Wednesday in each month she has an informal evening at home, in which are to be found the choice spirits of the art world in Chicago. Her hospitality and that of her husband's on such occasions are admirable. This, virtually, is her social life. Her mornings are spent in practice, and at such times she denies herself to callers.

"Her home life has its demands upon her, too. Leonard, remarkably like his mother in face and expression, is now fifteen years old, in the third year of high school, and becoming proficient on the violin. Paul, four years old, is described as being phenomenally musical and phenomenally lazy, having at least 100 tunes in his vocal repertoire and an indifference to going through with any one of them. The youngest is Ernest, just a little over two years old. The mother is pleased that none of the children is in the prodigy class; in any case a thorough education will be exacted of them all before music takes the lead.

"Mrs. Bloomfield-Zeisler has been elected an honorary member of the Chicago Woman's Club, and later was elected to the honorary place in the Woman's Club at Peoria. Home is first with her, however," is the conclusion, "and year after year she shows greater disinclination to break from it."

As is well known, Mr. Sigmund Zeisler, like his famous wife, is distinguished, being among the most highly respected and competent lawyers of the West.

SHERWOOD AND AMERICAN COMPOSERS.

In this country and in Canada may be found thousands of Sherwood enthusiasts.

One of these, whose modest signature is "B.," sends the following appreciative tribute to THE MUSICAL COURIER'S Chicago Department:

It has been well known that Mr. Sherwood has played many works by American composers. If we are not mistaken he was the first one to make such selections on any extended scale, Calixa Lavallée following soon after with entire recitals by American composers. Owing to the peculiar conditions prevailing in this country whereby the American musician stands a small chance of having a good hearing before the public alongside of his fortunate and much advertised brother, it is difficult for the general public to really know what kind of talent we do have in this broad land. A few composers have had a hearing with the great symphony orchestras, and concertos for piano and orchestra by MacDowell, Whiting and Huss have already been played in public in our symphony concerts, while a few broad works by Kelley, Parker, Chadwick, Templeton Strong and John K. Faine, of Harvard College, have had an occasional hearing.

Mr. Sherwood's splendid repertoire and the phenomenal coloring and beauty of his interpretation of the great standard composers are well known throughout our entire country. When such an artist makes the statement that he has played or is expecting to play music by something like fifty different American composers, it may well cause an interest to investigate the real condition of musical art in our midst, and when the truth is known every Anglomaniac and every partisan of anti-American proclivities in music may well stop to think before continuing to throw cold water upon our musical future. Musical talent must be encouraged and supported in order to develop at its best, and with such support we may well expect to stand supreme in musical arts as we do stand to-day in the commercial world.

American musical clubs and societies, whose members bind together for the development of the art in their various communities, should feel a keen interest in one whom, among our own proficient musicians, has come to be felt as a great power. His unceasing efforts in the cause of American musicians constitute a laudable undertaking and his influence will be felt in the coming generation.

The Chicago Madrigal Club will give its first concert in Kimball Hall on February 13, assisted by Emil Liebling, Arthur Burton, D. A. Clippinger, musical director, and Katherine Hoffman, accompanist. Officers of the organization are Louis Spahn, president; Miss Carrie L. Goodnow, vice-president; Dean F. Webster, secretary; Mrs. H. E. Slaughter, treasurer; Allen M. Campbell and Dr. J. J. Cornelius, directors.

Commenting upon the playing of Birdice Blye Richardson at the Music Hall, Fine Arts Building, on January 26, the Chicago Tribune of the following day printed these words of praise:

"The instrumentalist of the afternoon was Mrs. Birdice Blye Richardson, who contributed seven piano selections to the program. She proved herself possessed of fingers unusually fleet and reliable, which enable her to play compositions of the lighter, brilliant character, in which clarity and rapidity in scale and ornamental work are required in satisfactory manner."

AMY MURRAY'S SUCCESS IN THE WEST.

Amy Murray, the Scottish-American singer, returned to New York this week after a series of successful appearances in the West. Her soprano voice, which is well placed, of wide range and musical quality, was heard in the most prominent club, university and social circles, while her consummate mastery of Scottish history and tradition aroused admiration and genuine interest and enthusiasm.

Her appearances on the North Side, at the Fortnightly

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Club meeting, at Mrs. Ayer's reception, where Miss Murray was lionized, and at other equally important events, constituted a series of triumphs.

Amy Murray will shortly be called upon to return to Chicago.

Her capable accompanist in the West is Mrs. Titus, while in the East Mr. Wark, an efficient pianist, formerly of Toronto, Canada, is now acting in that capacity for her.

HOWARD WELLS' RECITAL.

Howard Wells, one of the most gifted of local pianists, gave an excellent recital in the Music Hall, Fine Arts Building, on Tuesday evening, February 4.

The event was under the auspices of the American Conservatory.

Mr. Wells played Schumann's "Etudes Symphoniques," op. 13, in which he displayed much intellectuality and a fine, musical touch. Later he contributed a group consisting of Romanze in F sharp major, Schumann; "Shadow Dance," MacDowell; "The Nightingale," Liszt; "Poetic Tone Pictures, Nos. 2 and 3," Grieg, and Paraphrase on the waltz, "From the Vienna Woods, Strauss-Schuetz. Though Mr. Wells' exceptional abilities are recognized, his interpretation of several of these numbers, notably the "Shadow Dance" and "Poetic Tone Pictures," was graceful, artistic and finished to a surprising degree.

The Andante Spianato and Polonaise, Chopin, though well played, did not appeal to me as did the program's earlier numbers.

Before this pianist there unquestionably lies a brilliant future as a concert performer. To his work it is possible that the years will bring more repose, while less reserve would serve to intensify the influence which he exerts upon his audiences.

Mr. Wells was many times recalled; he played an encore.

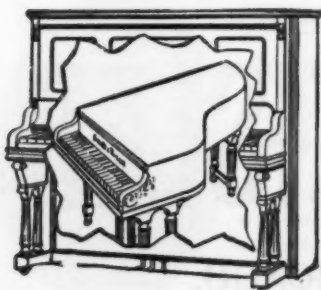
He was fortunate in having two brilliant young Chicago artists for assistants. These were Arthur M. Burton,

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baritone, and Clarence Dickinson, accompanist. Special mention must be made of Mr. Dickinson's clever song, "One Way to Love," which Mr. Burton interpreted successfully.

Madame Bloomfield-Zeissler honored Howard Wells' recital with her presence.

At the eighteenth concert of the Chicago Orchestra (February 28 and March 1) Emil Bare, violinist, will be the soloist.

Olive Mead, violinist, will play at next week's events, on February 14 and 15.

What is the trouble at the majority of concerts where pupils furnish the programs?

Is it not true that pupils are made to attempt compositions far beyond their powers of interpretation and of execution?

Better to play something simple, and play it well.

As for faculty concerts—but of those more anon.

In the Music Hall, Fine Arts Building, the following program will be presented at Bruno Steindel's recital on the evening of February 11:

Sonata, op. 32, for piano and 'cello.....Saint-Saëns
Mr. and Mrs. Bruno Steindel.
Concerto for 'Cello, op. 104.....Dvorák
Bruno Steindel.

Pause.....Schubert
Doppelpaenger.....Schubert
Feldensamkeit.....Brahms
Mainacht.....Brahms
Emil Hofmann.

Air.....Bach
Adagio.....Mozart
Adelaide.....Beethoven
Abendlied.....Schumann
Bruno Steindel.

Der Schwan.....Grieg
Traum durch die Daemmerung.....R. Strauss
Der Musikant.....Hugo Wolf
Augen, sterblich schoene Sterne.....Fr. Wild
Emil Hofmann.

Moment Musicale.....Schubert
Serenade Espagnole.....Glazounow
Valse Serenade.....Lachmund
Saltarello.....Van Goens
Polonaise de Concert.....Popper
Tarentelle.....Popper
Spinning Song.....Popper
Bruno Steindel.

DIRECT RESULTS.

The tremendous influence which THE MUSICAL COURIER exerts in musical circles has once again been brought to the notice of your correspondent.

A Western instrumentalist whose press notices recently appeared in THE MUSICAL COURIER secured an important Southern engagement as an immediate and direct result.

And a New York musician, whose name is weekly seen in your Eastern columns, has in consequence just filled a brilliant and lucrative series of Western engagements.

MAY HAMILTON.

Kubelik in Chicago.

CHICAGO, February 2, 1902.

KUBELIK played Vieuxtemps' E major Concerto, an Aria by Goldmark, a Giga by Bach, the Paganini "I Palpitii," and four encores at his fourth recital yesterday afternoon in the Auditorium. Between 4,000 and 5,000 people were present, and the brilliant young violinist received a tremendous ovation. After his first number representatives of several local Bohemian societies came upon the stage and presented him with a violin of gilt and silver, wreaths of silver, a large silver "loving cup," lyres, picture frames and many flowers. Three of the Bohemians were in native garb. In recognition of his countrymen, many of whom were in the audience, Kubelik played their favorite air, "Kde Domov Muj," which was greeted with outbursts of enthusiastic applause.

Societies which took part in the presentations were the Grand Lodge of the Bohemian Benevolent Sisters, the women of the First Catholic Union, the Bohemian-American Young Ladies' Association, the Jaro Club, composed

of boys and girls; the women of the Bohemian Journal, the Slav Turners and the Grand Lodge of the Bohemian Women.

The sale of seats for this concert amounted to \$5,806, making the total receipts for the series of four Kubelik events in Chicago \$22,060.25.

Who would not be a Kubelik? His visit to Chicago reads like a romance.

Mrs. Ludvik, the Bohemian actress, entertained Kubelik after yesterday's concert.

M. H.

WILLIAM A. WEGENER.

WILLIAM A. WEGENER, the well-known tenor, of Carnegie Hall, New York, has recently been singing with much success, as the following press comments illustrate:

The title role was committed to William Wegener, who sang and acted with dignity and understanding.—Lyman Glover, in the Chicago Record-Herald.

William Wegener, as the Knight of the Holy Grail, was surprisingly capable. He bears himself well in the white armor of Lohengrin.—The Chicago Journal, January 28, 1902.

The honors were shared by Miss Gertrude Rennyson as Elsa and William Wegener as Lohengrin. The latter proved an agreeable surprise. Little heralded by the management, his appearance was not welcomed, but the Swan Song alone established him at once as a favorite.

His princely bearing, unaffected acting and physical attributes left little for the imagination as an embodiment of the Knight of the Holy Grail.—Chicago Chronicle.

WITH THE BALTIMORE ORATORIO SOCIETY IN "THE MESSIAH."

Mr. Wegener, the tenor, is an artistic singer, possessed of a thoroughly finished voice, and his work was artistic and highly satisfactory.—Baltimore Herald, January 22, 1902.

The other soloists besides Emil Fischer were Miss Harvey, soprano; Mrs. Clara Poole-King, alto; William A. Wegener, tenor, and G. Wright Nicola, of Baltimore, organist. All the soloists contributed to the success of the performance. Two of them, the soprano and the tenor, were heard for the first time in Baltimore, and received generous applause for their efforts.—The Baltimore Sun, January 22, 1902.

Mr. Wegener has been re-engaged to sing in Baltimore in May, and on February 22 he will be heard at an important Philadelphia concert, which will be attended by the prominent German singing societies of the East.

Poland's Loss the World's Gain.

JOSEF HOFMANN, the pianist who is now touring this country, though but a youth is himself an extraordinary example of Polish musical genius. When he was but a small boy, not so many years ago, he was held up as a model for the young pianists everywhere. He played with wonderful control and expression before his feet could reach the pedals of his instrument.

"It is grief for the wrongs of his nation," says Hofmann, "that has created in the Pole a musical refinement and sympathy which have captivated the world." He further continued:

"The country, divided into three parts, and under the dominion of three separate strong governments, can scarcely ever hope to regain its national life. The injustice and utter hopelessness of the situation finds passionate protest in music, art and literature. Nearly all of the music by Polish composers is sad, you know. Through it all there runs a plaintive note of opposition to the oppression which the people have known for a century."

So, Poland's loss is the world's great gain. And yet it remains a mystery that injustice should triumph, while its fruits are apparently a blessing to the race. On this question of the justice of things, as affecting humanity, Maurice Maeterlinck, in the January North American Review, asks how it is that nations are permitted to act with injustice, while man, as an individual, is ruled, through his conscience, by the law of justice.

Is it necessary, then, that injustice on the part of nations should triumph, in order that we may not be robbed of the inspiring pathos of life?

MORGAN QUARTET AT MRS. ROOSEVELT'S.—The second of the series of six chamber music concerts by this organization occurred February 5, at Mrs. J. West Roosevelt's, 110 East Thirty-first street; the next occurs February 19, at Mrs. Henry William Poor's, 1 Lexington avenue.

THE SEMNACHER PUPILS' RECITAL.

BRIEF mention was made last week of the concert in the Carnegie Lyceum which was given by the pupils of the National Institute of Music, under the direction of William M. Semnacher. So successful was the concert, and so much favorable comment has it elicited, that a longer and more detailed review seems called for.

The program, as was mentioned last week, was in all respects a good one. It was judiciously arranged and carried out with a most faithful regard for details.

The opening number was "Progress" Rondo, one of Mr. Semnacher's compositions, which was played with captivating abandon and true musical feeling by the youngest of the pupils, Miss Sadie Rosenzweig.

Another young and exceptionally talented pupil is Miss Carrie Berger, who gave an interesting performance of a Berceuse by Schytte.

"Pastorale," op. 34, by D. M. Levett, was played by Carrie Henes, who on this occasion made her first appearance in a concert. She displayed a broad, musicianly and brilliant style, and interpreted the work with intelligence.

Miss Fannie Smith played "The Maiden's Wish," by Chopin-Liszt, in a brilliant and graceful manner, doing full justice to the composition. She possesses a high order of pianistic talent.

Master S. Steinberg, a lad of thirteen years, is nothing less than a genius. He gave Bach's Bourrée and Minuet and "Fairy Fingers" Caprice, by S. B. Mills. These two pieces—the antitheses of each other—he played most effectively. In the Bach numbers he disclosed a bright musical intelligence and a polished technic, and in the Caprice he was brilliant and fascinating. The boy was called out four times, and played as an encore "Music Box," by Liadow.

One of the most impressive features of the program was the "Tannhäuser" Overture, arranged for two pianos (two performers at each piano), which was given most effectively by Miss Semnacher, Miss Carrie Henes and Miss Annie Tarnowski and A. Wechsler. The performance of this work was really masterly and aroused the audience to a high pitch of enthusiasm. The manner in which the climax was worked up was surprising. The audience insisted upon the repetition of this number, but the demand was not complied with. The performers were the recipients of much praise, which was deserved.

A noteworthy performance was that of Miss Angele Spielmann, who played "Staccato Etude," by Boekelman, and Ketten's "King and the Fairies." This young pianist showed the excellent method which is common to the Semnacher pupils.

Miss Annie Tarnowski displayed amazing strength, endurance and a fine musical feeling in her playing of the difficult "Polonaise Militaire," by Chopin.

Miss Ida May Missildine is one of the most advanced of Mr. Semnacher's pupils. She has a well developed technic and is a trained musician. She played "Concert Fugue," by Rheinberger, and "Prima Melodie," by Martucci (revised and fingered by Mr. Semnacher). These numbers were given in the style of a finished pianist. Miss Missildine is beyond doubt an artist who deserves a place among our best women pianists.

A. Wechsler gave a brilliant performance of the Second Rhapsodie of Liszt, and, being vociferously applauded, added as an encore Schumann's Nocturne, which he played with refinement and true expression. He aroused much enthusiasm and received some handsome compliments.

Miss Semnacher's admirable work, both as soloist and accompanist, already has been spoken of.

The concert was brilliantly closed with Mendelssohn's "Capriccio Brillante," for two pianos. The performers were Mr. Wechsler, first piano, and Miss Semnacher, second piano. It had been arranged that this work should be accompanied by a string quartet, but owing to the fact that the music was not forthcoming the string accompaniment was dispensed with. The two performers did most commendable work.

Upon the success of this concert Mr. Semnacher was warmly congratulated. It enabled his pupils to show the excellence of his method, which often has been praised in this paper.

Season 1901-1902

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IS THE OPERA HOUSE TOO BIG?

Walter Damrosch on the Musical Situation Here.

[Sunday Sun.]

THE most perplexing question for the operatic impresario in this city is concerned with the repertory to be offered to the New York public. The stubbornness of the people in refusing to accept any new operas and thus enable the powers to extend the list of popular works is a stumbling block that will have more serious results in the future than it has to-day.

For the present operatic way cannot last forever. Jean de Reszké is not going to be able to sing Romeo and Lohengrin forever. There must in the course of time be others Carmens than Madame Calvé, and Madame Sembrich will not always be here to keep alive the Mozart and Rossini repertory. Nor will audiences at the Metropolitan Opera House be able forever to enjoy the Elsa of Madame Eames or the Elizabeth and Isolde of Madame Ternina.

So closely identified in the affections of New Yorkers are the opera and the popular interpreter that it is difficult to separate them, and decide what really is the popular opera of the local public. Perhaps the most accurate conclusion is that a very limited number of operas are popular on condition that they be sung by certain noted singers.

The number of stars necessary depends on the innate hold of the work on the audiences. "Lohengrin," for instance, will draw a large audience with two of the foremost singers.

The same is true of "Romeo et Juliette," and in a still greater degree of "Faust." "Carmen," if a French soprano from the Midi has the title role, needs but one star.

"Aida" needs two stars, and then it is not certain that the public response will be large. "Les Huguenots" needs all the stars that can possibly be crowded into it, and even with that kind of treatment the opera finds the public cold to-day.

Thus it will be seen that the number of operas which the public goes to hear for their own sake is small. The combinations of stars in the particular works must be manipulated adroitly and the people's liking for certain operas, such as "Faust," "Lohengrin" and "Tristan und Isolde," must not be forced by giving them too frequently. All of them have a variable degree of favor, dependent in all cases on the popularity of the singers that take part in them.

Outside of this small set of operatic works that may in themselves be said to draw the public, there is no interest or tolerance for anything else. Maurice Grau is not a manager of any illusions on the matter of public taste. He knows by this time what the public wants, and long ago came to the conclusion that he will not be the person to try to make it take anything that it does not like.

He continues to produce at the Metropolitan every season a certain number of novelties, not because he expects the public to come to hear them or because he has any idea that there is any widespread desire to hear them. He continues the work of introducing these new compositions here because he feels that it is due to his rank as an impresario and because these novelties reveal his singers favorably in new roles.

For one of these operas he had some hope last year. The public of this city knows the play of Sardou called "La Tosca," for it has been acted here repeatedly in French and English, and only a few weeks before the Puccini opera based on the same work was given Sarah Bern-

hardt had made a revival of the play the most successful experiment of her French season with Coquelin at the Garden.

So Mr. Grau dared to hope, possibly for the first time in his career as an impresario, that a new work might really interest the public. Madame Ternina, one of the most popular singers in the opera, was to have the title role, the music had been highly praised in Europe, where the work was the sensation of the operatic year, and the public was familiar with the action of the opera and its story.

These circumstances led the manager of the Metropolitan to hope that the patrons of that temple of art might for once take some interest in a novelty. In that same season "La Bohème" had been a complete failure so far as the public was concerned, but that was based on an unknown text. It might be expected to take its chances, therefore, with the rest of the novelties.

So Mr. Grau allowed himself to hope that "Tosca" might prove an exception and awaken some interest in the indifferent New Yorkers. But the opera fell just as flat as its long array of unappreciated predecessors, and the public remained valiantly away to await the appearance of "Lohengrin" and its stars, or some other equally familiar work.

Mr. Grau has never since that time dared to hope that any other opera might succeed. The peculiar circumstances that existed in the case of "Tosca" temporarily blinded his judgment.

His knowledge of the public taste was fortified by the experience, and although he continues to give novelties at the Metropolitan, it is not with the slightest misgivings as to what their fate will be. Sometimes, as in the case of "Tosca" and "Manru," he gives the best, and sometimes for the sake of variety, as in "Messaline," he gives the worst. But in every case he affords the public an opportunity to hear the recent operatic novelties of Europe, although it does not seem to care about them.

This exclusiveness is not, of course, an indication of a great deal of taste for music, nor does it make the impresario's task easy. If the public could be brought to hear the other works in the repertory with as much appreciation as it does the few favorites so long as they are performed by certain singers, it would be much easier to arrange a season's repertory.

Mr. Grau is just now wondering how in the world he is going to map out a repertory for seventeen weeks next season, which will probably be the length of the New York season of opera next winter. With the public indifference to all but a few works such an enterprise is difficult.

Walter Damrosch is one of the persons who think that there exists a good reason for the apathy of the public in regard to new works and for its taste for only a few operas. He has been in the business of opera ever since his career as a musician began and he has had opportunities to study the system in this city as it exists to-day and as it was in the German régime at the Metropolitan, when his father and later Anton Seidl were the conductors. So Mr. Damrosch's theories on the operatic situation are interesting.

"My theory of the operatic situation as it exists in New York and therefore at the Metropolitan to-day," Mr. Damrosch said, "is that the theatre is entirely too large. And I have been endeavoring to persuade Mr. Grau that it would be of great advantage to reduce the size of the building in a way that would be quite possible.

"I am certain that the effect would be to make New Yorkers enjoy many more operas than they do to-day and thus place the opera on the basis on which it stands in the more musical cities of Europe. So long as the theatre remains so large as it is, it will be impossible for the public to enjoy more than a certain number of operas, and so long as that condition exists, opera will not be on the right basis.

"It seems to me that the top gallery, or family circle, should be removed, and the ceiling made lower, while the orchestra stall level be raised until every person seated in an orchestra stall gets a view of the stage. The only loss involved in this would be giving up the standing room.

"I was especially impressed with the importance of a smaller theatre for an opera company that gives a varied repertory like the Metropolitan when I was in San Francisco. There the success of the season was 'Le Nozze di Figaro,' and it was not to be wondered at, for the theatre allowed every point in the opera to have its full effect.

"The acting and the music made such a delightful entertainment that I went to hear it the first time it was given at the Metropolitan this winter. The effect was not the same.

"The same singers were there and the same excellence was no doubt in the performance. But the charm was somewhat dissipated in the vast auditorium, and it all seemed to be far off in the distance through an opera glass.

"Now, if the theatre was smaller, Mozart's opera would be just as successful in New York as it was in San Francisco, where it was sung three times within three weeks to the largest houses of the engagement. There is no reason why the public here should not come to like the opera just as much if it had the same opportunity to enjoy its qualities, which are to a certain extent lost in the great auditorium of the Metropolitan.

"And the opera house is too great even for the Wagner operas. I find it impossible sometimes to produce there a great orchestral climax, as in 'Tristan und Isolde.'

"Before the sound reaches the audience it is dispelled, wasted throughout the building. The Wagner operas thus suffer just as much through the excessive size of the theatre, and they would benefit just as much as the lighter works if some change of the kind I have suggested were made.

"It is only in this way that the opera will be put on a substantial basis and will not have to rely for its support on sensations or on one or two principal singers in every performance. The public will come to love the operas for themselves, just as they did during the days of the old German régime.

"The present system of making the artist the principal feature of every performance has already had the effect of alienating many of the persons who were the most loyal supporters of opera.

"Mr. Grau says that with the reduction of the capacity of the theatre it would not be possible to earn such receipts as now, and pay the singers the large salaries they demand. My answer to that argument is to reduce the capacity of the theatre, and at the same time the salaries of the singers. There need be no fear of their not coming back here; they are always glad to come to the Metropolitan, and even if it were necessary to reduce salaries their compensation here is still more."

[The italics are our own.]

These are Mr. Damrosch's opinions on the operatic situation in New York, and there are doubtless many other persons who agree with him. Two peculiarities of

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this country at present are the building of great houses and great theatres.

In Europe the building of great homes has already come to an end, although the law of primogeniture in many cases insures them a permanent tenant. Nevertheless, the large house is a fashion that is not found in Europe to-day.

Nor is the large theatre. The tendency is no longer to put up such barns as La Scala at Milan and the San Carlo at Naples. The new theatres are smaller and are built with an idea to the public's enjoyment of everything that the opera contains and not merely as a home for the great works. If an opera house were to be built here again it is practically a settled fact that it would not be of the size of the Metropolitan Opera House.

Mme. Lehmann is of the same opinion as Mr. Damrosch in reference to the necessity of a moderate sized theatre even for the Wagner operas.

"We hear," she said, "of the need of a smaller opera house for Mozart operas and the other lighter works; but it is just as much needed for the Wagner operas. Take 'Tristan,' for example.

"Who in a theatre the size of the Metropolitan Opera House can ever see the facial expressions of the singers? That is just as much a part of operatic acting as any other feature of the singer's art. But it is all lost at the Metropolitan.

"The German theatres built to-day are not the barns that were put up in some of the cities at one time, but are built with the idea of letting the audience hear and see everything."

Richard Burmeister.

RICHARD BURMEISTER, New York's distinguished resident pianist, played in Philadelphia with the Philadelphia Orchestra last month. Both the public and the critics recognized the remarkable gifts of the soloist, and evidently there was much enthusiasm. The following are extracts from criticisms published in the Philadelphia papers:

Burmeister, the soloist, received tumultuous applause and was brought forward again and again. The house evidently thought an encore inevitable after the break made in the rule last week. The temperament of Richard Burmeister, soloist, may be accurately adjudged by his selection of the concert number, Weber's beautiful "Concertstück," which he played eloquently at both rehearsal and concert. He is a thoroughly human player, with a fund of musicianly tact and reserve. His technic is wonderful without undue prominence, and his octaves were played with perfect ease and clarity.—Philadelphia North American, January 26, 1902.

Richard Burmeister, the young Hamburg born pianist who was a favorite pupil of Liszt's, and who has won for himself an enviable rank as a virtuoso, received a genuine ovation from the audience gathered at the Academy of Music last night to enjoy the Philadelphia Orchestra concert. It was a triumph for him both as a master of the keyboard and as an expert orchestrationist, for the new arrangement of Weber's Concertpiece in F minor, op. 79, which was played from his hand. It was a highly effective reorchestration with some delightful pizzicato and muted passages, and with a superb setting forth of the march movement in the violins and horns. The pianistic solo work was also placed in bolder relief, and Mr. Burmeister interpreted it in brilliant fashion. There is a certain showiness about this player's style, and he has not so masterful a technic as Hofmann's, but he does get color and feeling out of the black and white keyboard, and his sureness of touch adds not a little to the beauty of his phrasing. The allegro passionata and the marcia were both splendidly performed.—Philadelphia Record.

The concerto was Weber's lively "Concertstück," in F minor, orchestrated, a little too heavily on occasions, by Richard Burmeister, who was heard as the soloist. Unlike other composer-pianists, Mr. Burmeister is a brilliant interpreter, and he reads his own idea of what Weber's Concerto ought to be with vim, dash and emphasis, and not without grace, though in this detail he is apparently less interested than in other decorative pianistic effects. He is not a novelty here, so his appeal was purely on the merits of his reputation as an artist.—Philadelphia Press.

But after this long psychological excursion it was most restful to return to the pure melodic beauty of the familiar Weber "Concertstück," in F minor, played with great warmth and richness and

with a bright, firm, fluent style by Richard Burmeister. He has rewritten the orchestral part in the modern spirit, to give it more importance. Weber's orchestration is little more than an accompaniment to the piano; with the greater variety of color attainable in the modern orchestra, Mr. Burmeister gets a larger ensemble effect, notably in the march movement, and still keeps the piano part dominant. His performance was very interesting and agreeable, and gave a great deal of pleasure.—Philadelphia Times.

On Wednesday evening, February 5, Richard Burmeister was the soloist with the Boston Symphony Orchestra at the Coliseum, Hartford, Conn., where he played his own arrangement and orchestration of the Liszt Pathétique Concerto. This concert was given under the auspices of the Connecticut Music Teachers' Guild, and attracted an audience of 3,000 people. Mr. Burmeister played this same concerto at the second series of the Boston Symphony concerts in Symphony Hall last October, where it met with great success from the audience and won the praise of the Boston critics. As extended notice was given of these performances it is not necessary here to add anything thereto. Mr. Burmeister simply repeated his Boston success.

On the following day Mr. Burmeister was the soloist at the Haarlem Philharmonic Society at the Waldorf-Astoria, New York, where, in addition to his solos, he gave, with David Bispham, the "Enoch Arden" of Richard Strauss.

Mr. Burmeister left New York last Saturday night for Atlanta, Ga., where he was to give a recital on Monday evening, February 10. He was also announced to give recitals in Birmingham, Ala., on the 11th; in Chicago the 13th and in Cincinnati on the 15th.

Mme. Amsel's Concert.

MME. IRENE AMSEL'S Evening of Music took place at the Y. M. H. A. Hall last Sunday evening. The following program was presented:

Sonata, F major (first movement for violin and piano).....	Beethoven
Miss Michelson and Mr. Volpe.	
Duet, Crucifix.....	Faure
Miss Brady and Miss Michelson.	
Als Wir Zum Erstemal Uns Sahen.....	A. Volpe
Miss Schoenfeld.	
Allegro Brillante.....	A. Volpe
Campanella.....	Paganini-Liszt
Miss Michelson.	
Elsa's Dream (Lohengrin).....	Wagner
Miss Brady.	
Jeanne d'Arc.....	Bernberg
Miss Michelson.	
Havanese.....	Gregg
Mrs. Suerens.	
Violin solo.....	Selected
Arnold Volpe.	
Les filles de Cadix.....	Delibes
Miss Agnes Wainwright.	
Jewel Song (Faust).....	Gounod
Miss Schoenfeld.	

All the singers are pupils of Madame Amsel.

Emma Nevada in Texas.

EMMMA NEVADA'S concert at El Paso, Tex., was given at Myar's Opera House on February 4, before an immense audience, and was pronounced by all as the greatest musical treat ever enjoyed by the people in that city. A local paper published the following criticisms about the concert:

An appreciative audience of music loving persons heard Madame Nevada last evening at the Myar.

As a star concert singer Madame Nevada fully sustained her reputation. Most of her selections were classical, and some were rendered in French. They gave her good opportunity to display the wonderful voice she possesses. Her execution is marvelous, and the audience listened with rapt attention. Madame Nevada was assisted by three of the most finished artists that have been heard in this city in a long while. They were Pablo Casals, 'cellist; Leon Moreau, pianist, and Daniel Maquarre, flutist. Pablo Casals is the court 'cellist to the Queen of Spain, an artist who has been pronounced by the European press to be the greatest living 'cellist; Moreau, an accomplished young French pianist, while Maquarre, the flutist, is the gold medalist of the Paris Conservatoire, and for the last two seasons of the Lamoureux and Colonne orchestras in Paris.

The performance of each of these artists was superb and was intensely appreciated.

KREISLER IN BOSTON.

FRITZ KREISLER made his reappearance in Boston two weeks ago. At both recitals he was greeted by audiences which filled every part of Chickering Hall. At the afternoon recital several hundred people were turned away from the hall. Kreisler gave his third recital in Chickering Hall on Saturday afternoon, February 1. The following are clippings from the Boston papers:

The program of Mr. Kreisler's first violin recital in Chickering Hall last evening was well arranged both for the display of the violinist and the enjoyment of the audience. The Vieuxtemps Concerto he played marvelously well. The andante was sung with a breadth of tone that was always beautiful, with overwhelming emotional depth, without a trace of sentimentalism, with the authority of the grand style. Such a performance would repay a long and toilsome journey. And accent and brilliance and general and absolute mastery characterized the delivery of the other movements.

Equally admirable was the performance of the fugue by Bach for delicacy, rhythm, distinctness in the walk of each respective part, proportion, and the finest taste. And so there is nothing but the warmest praise for the performance of the pieces that followed. The air of Gluck was sung to the heart, yet the beauty was classic, not to be confounded with modern sentiment; it was direct in appeal, but without incongruous and hectic flush. The "Tambourin," by Leclair, the French violinist, sent the hearer back to the eighteenth century, when music was as artfully naive as any pastoral acted in the pleasure gardens of noble dames. And in the Variations by Tartini there was a return to the grand style, which, so long as violinists like Kreisler live, is not merely a tradition and a theme for retrospective and pessimistic essays.

To speak in detail of Mr. Kreisler's art is now superfluous. He himself has made the task impertinent if not impossible. There is more than art in his performance; there is a healthy, virile individuality; there is keen sensibility; there is high imagination; there is the dominating presence of a man, full grown, fully equipped. True virility includes tenderness. And Mr. Kreisler can lull and woo in tone as well as command and astound.—Journal.

When a man like Fritz Kreisler comes, who devotes himself to discovering and demonstrating the best and worthiest characteristics of the violin through its use in the best and sincerest music, while we may miss something of beautiful, dainty or stupendous virtuosity, we yet obtain a spiritual strength and refreshment from pure and masterly art.

After a considerable absence, during which he has been much missed and often asked for, Mr. Kreisler reappeared last evening in Chickering Hall, before a large and fine audience, in which were some fashionable folk and many of the best music lovers.

The program required the grand, serious, exalted manner, and it was so played—with magisterial use of technic and temperamental force and fullness. The Bach Concerto movement, light and flowingly melodious, ran with a quick current, while the fugue announced sharply the subject, which was then held distinctly through all its modifications to the strong, emphatic close. The Vieuxtemps Concerto had for its several movements their almost martial animation, warm feeling and rapid evolution; the Gluck was calm and deep, the Leclair gay and light-footed (its rhythm recalling the very words and accent of "Come and Trip It as You Go"), and the Tartini Variations having vitality and energy through all their brilliant and taking figuration. The final Polonaise, though it required no tours de force, was still just fitted for the displays of finesse and address with which Mr. Kreisler adorned its dashing theme, and quite took the house by storm. During the evening there were double and triple recalls after each number. We did hope that there was sufficient dignity in the audience and the artist to prevent any cheapening of the concert by encores. But there was such an eager request after the Tartini Variations that Mr. Kreisler played a little spider web tissue of a thing which lasted about a minute; and when, at the end of the evening, the majority of the company had planted themselves to wait for something more, he yielded again.—Herald.

Fritz Kreisler has this season been given praise that no violinist other than Ysaye has for years either merited or enjoyed. Last evening he demonstrated that he deserved the universal enthusiasm that has characterized his audiences, at a brilliant recital given in Chickering Hall.

Kreisler is an artist who dominates the music room solely by his playing. With no mannerisms, no affectations and with a remarkable technic, and both broad volume and sympathetic delicacy in his tones, he charms and surprises, but never distracts the attention of his audience from the music.

Kreisler's art grows on one, for the auditor instinctively looks for some conspicuous eccentricity. Finding none he sits back and thoroughly enjoys the work of this man, who gives himself so masterfully to the interpretation of the composer's writing.

Every seat in the hall was occupied when Herr Kreisler walked upon the stage.

The opening number was the first movement of the Bach Concerto, No. 3, in D minor. He followed with the Vieuxtemps Concerto, No. 2, in F sharp minor. The incisive bowing of the allegro

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and his breadth of sonorous tone in the andante movement well illustrated the facility and the strength and purity of the violinist's art.

Bach's grand fugue in A minor for violin alone showed Kreisler at his best. His precise fingering and flawless intonation merited the applause that brought him twice to the stage to bow in acknowledgment.

Gluck's charming andante in D minor, with its depth of sympathy, the quaint "Tambourin" of Leclair and the Tartini Variations on a Theme of Corelli, calling for most dexterous fingering, were contrasting selections that showed the versatility of the player.

His is a performance to excite admiration in the student of the violin and to win appreciation from anyone that has even little knowledge of music.—Globe.

NORDICA.

MADAME NORDICA'S characteristics—pluck, perseverance, energy and conscientious fulfillment of every obligation—are nearly as well known over two continents as are her wonderful musical gifts and her exalted rank as an artist.

It was no surprise, therefore, when in reading of the recent railroad accident in the South the public learned that Madame Nordica resolutely made light of the shock and the bruises she had sustained, and not only succored, in her own private car, those who had suffered more serious injuries, but had coffee made and served, and otherwise did all in her power to help her fellows in misfortune.

More, Madame Nordica, by sheer force of her indomitable will, pushed on to Nashville, Tenn., gave her recital there the following evening, according to contract; kept the succeeding Alabama dates, and sang at Houston, San Antonio, Austin and Dallas, Tex., immediately afterward, on consecutive evenings.

Then she went direct to California, and there, in Los Angeles, she also sang her engagement at the time set; but even her superb constitution and iron will were unequal to the strain thus made upon them, and the reaction set in that would probably have resulted, with any other prima donna, in an abandonment of the tour.

Not so, however, with Madame Nordica. The immediate dates were, of necessity, cancelled, and conscientiously she devoted herself to as speedy recovery as possible, with the successful and gratifying result that on February 13 the Nordica recital tour will be resumed at Portland, Ore. The three dates in San Francisco will follow, and then after Tacoma, Seattle and Spokane, Wash., the engagements booked in Colorado, Kansas, and Iowa will be filled, and so on East in time for four dates with the Boston Symphony Orchestra and other recitals in Eastern cities, which will fill the time until Madame Nordica sails for England in April, to rest and recuperate for her Covent Garden dates during the Coronation season.

"Manru" at the Musical Salon.

PADEREWSKI'S opera was the principal subject at the meeting of the Salon last week, excerpts being given by Miss Martha Henry, Miss Freda Busing, Paul Volkmann and Andreas Schneider, with a chorus of village maidens, Reinhold L. Herman conductor, and students of the American School of Opera participating.

The opera undoubtedly presents too great difficulties for the average singer, and of those who took part Mr. Schneider won the honors. Preceding this there was a miscellaneous program, given by James Liebling, 'cellist; Miss Helen Koelling, soprano; Mr. Schneider and Louis V. Saar, the latter playing a series of his own piano pieces. A large and fashionable audience attended. On the program we notice such errors as "Listz," "Rubenstein," "Könte" and "Springbrunner."

The third meeting occurs March 6, when Sarah K. Hadley's song cycle, "Hiawatha's Wooing," and selections from Rubinstein's "Christus" are to be given.

BAERNSTEIN'S ENGAGEMENTS.—In addition to the long list of festivals and spring engagements booked for Joseph Baernstein, the Kansas City Festival, May 6 to 8, has been added. Mr. Baernstein will sing "Mephistopheles" in Gounod's "Faust" in concert form, and the bass parts in Rossini's "Stabat Mater." Mr. Baernstein made a most profound impression at the Kansas City Festival last year when he sang an aria from Weber's "Euryanthe" and bass parts in "The Creation," and his re-engagement is the result.

COMING CONCERTS.

A piano recital will be given by Hélène Augustin in Mendelssohn Hall on February 21.

Albert Gérard-Thiers will deliver his lecture "Eliland" at the studios of Mrs. Babcock and Mrs. Ingersoll, Carnegie Hall, on Thursday, February 13.

Edward Reuss, the pianist, will play the first Concerto of Liszt, at one of the "Pop" concerts, at the Metropolitan Opera House in the near future. Last week he played in Trenton, N. J.; Lawrenceville, N. J., and Bridgeport, Conn.

Major Pond, who has charge of the Florizel-Gates concerts, has arranged for five consecutive violin and song recitals at the Waldorf-Astoria (Astor Gallery), Monday, Tuesday, Wednesday, Thursday and Friday, February 17, 18, 19, 20 and 21, at 11 o'clock in the morning. Each recital will have a different program.

Miss Marjorie Parker will play a recital at the Virgil Piano School, 29 West Fifteenth street, on Friday evening, February 14.

A good program has been prepared for the occasion. Persons musically interested are requested to write for tickets.

Miss Adah Campbell Hussey, the young Boston contralto, has been added to Mr. Ruben's list of artists, and will appear at the first of his operatic and dramatic mornings in the grand ballroom in the Waldorf-Astoria, Friday, February 14, at 11:30, together with Miss Amelia Bingham, who will perform in a dramatic sketch; Mlle. Fritz Scheff, of the Metropolitan Opera House; Heate Gregory and Jean Gérardy.

Augusta Cottlow, the gifted young pianist, will be the soloist at the Young People's Symphony concert to be given in the Academy of Music, Brooklyn, on February 15, and on February 27 will have her third appearance with orchestra in New York this season, in the concert given by the Society for Ethical Culture in the Metropolitan Opera House. Miss Cottlow will be in the West during the month of March, filling important engagements.

Miss Frieda Stender is kept exceedingly busy filling her numerous engagements. Her New York appearances thus far booked for February will be: February 11, Carnegie Hall, benefit concert Buyers' Association; February 18, Mendelssohn Hall, Women's String Orchestra (Carl Lachmund conductor); February 20, Waldorf-Astoria, Apollo Club, and February 28, Waldorf-Astoria, Dramatic and Musical Mornings (management of L. M. Ruben).

The second concert by the Women's String Orchestra will be given at Mendelssohn Hall, Tuesday afternoon, February 18. Mr. Lachmund, the conductor, has arranged a special Lenten program, including a Suite for organ and strings by Rheinberger (who died in November); Otto Floersheim's "Gesang für die G Suite de Violine" (to be played on twenty-one violins in unison, with organ accompaniment); and a Threnody composed by Carl V. Lachmund in memoriam of Mme. Camilla Urso, who was honorary president of this society.

Ludovic Breitner, the pianist; Mrs. Breitner, the violinist, and Leo Schultz, the violoncellist, have planned to give in Knabe Hall two chamber music recitals. The first of these will take place to-morrow night, when this program will be presented:

Dumky Trio, op. 90.....	Dvorák
For piano, violin and 'cello.	
Sonata, op. 121.....	Schumann
For piano and violin.	
Trio, op. 101.....	Brahms
For piano, violin and 'cello.	

In compliance with numerous requests F. X. Arens, conductor of the People's Symphony concerts, now in progress at Cooper Union Hall, has rearranged the program heretofore announced for the next concert of the series on Friday, February 21, and the orchestral numbers will include Mendelssohn's "Calm Sea and Happy Voyage" Overture, Mozart's E flat Symphony, Grieg's

"Peer Gynt" Suite and the "Lohengrin" Vorspiel and "Tannhäuser" March of Wagner. Miss Susan Metcalfe, soprano, will assist at the concerts, offering songs by Händel, Brahms and Schubert.

The third recital in the series which Ferdinand Carri, the violinist, is giving this season will take place next Tuesday evening in Knabe Hall. Mr. Carri will resuscitate several works of the early writers for the violin, and will play, by way of contrast, compositions by the modern masters. He will be assisted by his brother Hermann, and his program will be:

Sonata.....	Francesco Maria Veracini
Prize Song, from Die Meistersinger.....	Wagner-Wilhelmj
Gavotte, No. 1.....	Bohm
Nocturno.....	Chopin-Carri
Le Labyrinthe de l'Harmonie.....	Pietro Locatelli
Adagio and Rondo, from the E major Concerto.....	Vieuxtemps
O Willie, We Have Missed You.....	Vieuxtemps
St. Patrick's Day.....	Vieuxtemps
Carnaval de Venise.....	Ernst-Paganini
Cavatina.....	Ferdinand Carri
Airs Hongroise.....	Ernst

Herman Colell Dead.

HERMAN COLELL, treasurer of the Bedell Leaf Tobacco Company and prominent in musical circles, died at his home, 171 South Ninth street, Brooklyn, last Sunday night. Mr. Colell was born in Berlin seventy-six years ago. He came to this country in the memorable year of 1848, the year that Carl Schurz and other Germans who became eminent left the Fatherland to seek their fortunes in the United States. Mr. Colell was a man of force, and was very successful. He first went to Cleveland, Ohio, but returned to New York in 1852. For forty-two years he resided in Brooklyn. Under the administration of Mayor Frederick A. Schroeder, one of the best mayors the old city of Brooklyn ever had, Mr. Colell was appointed excise commissioner. As a patron of music and a true lover of art, Mr. Colell's praise and sympathy were never withheld. William Semmacher brought Rafael Joseffy over to this country in 1879, and that great pianist's first tour in America was made under Mr. Colell's management. Mr. Colell himself brought over to this country Louis George Julien, the composer and conductor, from London, and later he was instrumental in the coming and subsequent tour of the great violinist, Teresina Tua. One of Mr. Colell's most important and most beautiful efforts in the advancement of music was the first concerts at Brighton Beach by Anton Seidl and his orchestra. General James Jordan, president of the Brighton Beach Railroad, was police commissioner of Brooklyn at the time when Mr. Colell was serving his time as excise commissioner. Their relationship resulted in the introduction of these enjoyable orchestral concerts during the summer at popular prices.

Mr. Colell was a charter member of both the New York and Brooklyn Arion. For many years he never missed a concert or operatic performance of importance. Mr. Colell leaves four children; the three by his first wife are Mrs. John M. Fuchs, of Bedford avenue, Brooklyn; Mrs. E. J. Zimmerman, of Greene avenue, Brooklyn, and Edward H. Colell, manager of Wissner Hall, Brooklyn. The fourth child is a little girl of seven, by his second wife, who survives him. Mr. Colell's first wife, who was a Miss Spier, died in 1891. The funeral services were held last evening (Tuesday) from the residence of the deceased.

MORGAN STRING QUARTET.—Six chamber music concerts are being given by the Morgan Chamber Music Club, on Wednesday afternoons, at 5 o'clock, on the following dates: January 22, February 5 and 19, March 12, April 2 and 23, at the homes of Mesdames Robert Abbe, J. West Roosevelt, Henry Wm. Poor, J. W. Miller, Stanford White.

The club will have the assistance of Fritz Kreisler, H. H. Wetzler, Elliott Schenck and other artists. At the first concert the program consisted of Tartini's "Devil's Trill" Sonata and the Beethoven Quartet, op. 18, No. 5, the former played by Mr. Kreisler.

MAX DECSI AT CARNEGIE HALL.—This vocal teacher has just taken handsome studios in Carnegie Hall, eleventh floor. The good work done by him is bearing fruit, for among his pupils are many of the most prominent singers of the day—Anita Rio, Sibyl Sammis, Agnes Paul, Alice Nielsen, de la Paz, Julian Walker, Ion Jackson, Geo. Stevens and others.

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Miss Marguerite MacIntyre,	Madame Alice Esty,
Madame Schumann-Heink,	Mlle. Olitzka,
Mr. Ben Davies,	Mme. Clara Poole-King,
Mr. Joseph O'Mara,	Mr. Eugene Oudin.

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BERLIN, W., LINKSTRASSE 17
January 29, 1902.

IT is hard to say why Alfred Sormann's opera, "The Sibylle of Tivoli," written ten years ago, was given its initial production last week at our Royal Opera House. The work made very slight impression, and its faults and crudities were so very apparent that one is forced to wonder how they escaped the critical eye of the person, or persons, who selected this "novelty" for performance. We are accustomed to find bad the books of most modern operas, but the book of Sormann's "Sibylle" is especially bad. The perpetrator is named A. Schultz-Hencke, and he was led into wrongdoing by a novel of Richard Voss. The man Schultz-Hencke left nothing out, and the man Sormann put nothing in—there lies the real story of the opera.

The printed story, in verses, is woven about this plot: The family Cesana had long lived in the old Temple of Sibylle, at Tivoli, near Rome. The villagers believe the Cesanas to be witches. This superstition is strengthened by the fact that in each generation the first-born female of the Cesana family has been named Sibylla. At the beginning of the last century two Sibyllas, mother and daughter, live in the old temple. The son and brother, Carlos, pushes his former friend, Sandro, over the edge of a cliff. The mother of Sandro incites the populace to attack the temple and the two women. In order to save themselves the Sibyllas pretend to have recourse to black art, and admit that they are witches. Frightened, the crowd disperses, cursing the Cesana family. The daughter affirms that only her taking the veil and sacrificing earthly love can remove the curse that rests on the temple. She swears to do this. The mother dies suddenly. Sandro appears. He has not been killed. He loves Sibylla. She tells him of her vow, and he follows her to Rome. Later they meet at the Tombola Festival in Tivoli. Again Sandro woos, and again he is repulsed, although Sibylla confesses her love for him. Carlo reappears and forces Sibylla to take a number in the lottery. The number coincides with the hour of the death of mother Sibylla. The girl wins the grand prize. Furious, the villagers renew their accusations of witchcraft, and attack Sibylla. Sandro protects her. Carlo raises his dagger to strike Sandro, Sibylla throws herself between the two, and receives Carlo's thrust in her own heart.

As can be seen, the story is old fashioned, and could have been made serviceable for Meyerbeer or the early Verdi. There is an abundance of opportunity for arias, duos, trios and choruses. But Sormann does not wish to make an old-fashioned opera, and instead he makes a dire mistake. If one abandons old forms, one must substitute new. If all forms are discarded, we get very questionable art.

Sormann's work is a continual cross between a lyrical opera, a music drama and a grand opera. It is a hybrid opus without definite musical purpose or unity. The composer's operatic language is diffuse and involved. He beats around the bush. He lacks the power of characterization, the ability to find the proper phrase, the proper word. Without the action on the stage, Sormann would be unable to tell us a story in music. It is strange how small a role melody plays in the successful opera of to-day. Sormann has melody, but he fails to impress it on his audience. That is because he cannot think of the right melody at the right time. The parlendo of Leoncavallo, Puccini and Mascagni and their short, vivid snatches of themes are not so pretty as some of Sormann's melodies, but they are infinitely better adapted to the musical exposition of a swift moving drama. The book of "Sibylle" moves slowly enough as it is, but the composer has made matters much worse by his frequent and

interminable orchestral interludes, introduced without any need or reason. This abuse of parentheses is as bad in music as it is in writing. The dance and ballet episodes were charming.

The audience left little doubt about its opinion by calling for the artists after the conclusion of the opera. The performance as such was unusually good. Our new director, Edmund von Strauss, made a decided hit. He was energetic, alert and tactful.

The "Sibylle of Tivoli" will probably be played here a dozen times, and then make its way over some of the provincial boards. I'll lay odds that it will never reach New York.

To-night is another première at the Royal Opera. "Heilmär der Narr" ("Heilmär the Fool") is to be done. Kienzl, composer of "Der Evangelimann," is responsible for the music. What has come over the spirit of the squat building on the Linden? Has Somebody said that He is tired of Lortzing, and Weber, and Mozart, and Wagner?

Prof. Siegfried Ochs, one of the best choral leaders in the world, and the Philharmonic Chorus, one of the best choruses in the world, produced Anton Urspruch's "Frühlingsfeier," adapted from Klopstock's famous ode into a cantata for tenor solo, orchestra and chorus.

It is extremely doubtful whether any other leader, or any other society, would have the courage to grapple with this transcendently difficult work. And it is certain that no other body of singers possesses the consummate choral technic necessary for a correct musical performance of "Frühlingsfeier."

Urspruch makes his demands too severe upon singers and listeners. He follows the lines of the poem too closely. Music is not allowed the freedom of the spoken or of the written word. To translate into musical ideas every slightest shade of meaning, to illustrate in tones every variation of thought and theme, is to accomplish a task of very doubtful value. Klopstock's poetical suggestions reach us without this musical emphasis. Urspruch's faithful tonal tracery but serves to weaken the poem. "Frühlingsfeier" is an ode that makes us think. Its musical setting disturbs the trend of our thoughts. This is a union that was ill advised, and would benefit by divorce.

Urspruch seems able to rely on himself. At such moments when a slight continuity of mood in the poem allows the composer some chance for unbroken flow, Urspruch can declaim eloquently and grandly. At once, however, he is led off from his theme by some slight variation in the nature of the text, and immediately he abandons everything, and makes his music speak each separate word. One can imagine how agile and well trained must be a vast chorus, to follow correctly this kaleidoscopic variety of moods, keys, rhythms, melodies, tempi and dynamics. Urspruch's counterpoint is that of a master.

If he could acquire some of Sormann's looseness of form and give of his compactness to Sormann, the world would be the richer by two great composers.

On this same evening Professor Ochs gave an impressive reading of Brahms' "Schicksalslied." The audience received Brahms with enthusiasm, Urspruch with politeness. They resented the fact that "Frühlingsfeier" lasted forty-five minutes.

Busoni's second piano recital brought us another of his remarkable programs. He played Chopin's B minor and B flat minor sonatas, and the same composer's twenty-four studies, op. 10, and op. 25. I am aware that Busoni has a large following here and that he is by many consid-

ered to be the greatest pianist in Germany, but I find it impossible to work up the slightest degree of enthusiasm for this artist's playing or personality. In the matter of technic he does not surprise me, in the matter of sentiment he does not touch me, and in the matter of temperament he does not arouse me. What, then, can I admire? His phrasing, his clever tricks of pedaling and accenting? In order to phrase musically one need not be a great pianist. Cleverness, too, does not constitute greatness in pianism. I would not call Godowsky, Paderewski, Rosenthal and Pachmann merely clever; would you?

Busoni has intellect, but what care I for intellect in Chopin? Heart I want, humanity, poetry, passion, anything but cold, precise intellect. It was a chilly Chopin I heard, and I didn't like him. "Morituri"—I am ready for the worst.

My colleague, Mr. Abell, has begun to take up the critical cudgels again, and so I left the violinists of the past week to his sympathetic pen.

At the third interesting concert of Messrs. Schumann, Halir and Dechert a new trio by Robert Kahn formed the chief attraction. The work is characteristic of Kahn. The melodies are masculine, the counterpoint is bold and sure, and the rhythms are sharply marked and contrasted. When published (the trio is still in manuscript) this latest opus of the gifted composer should find many warm friends.

Donald Francis Tovey, a young pianist and composer from London, has been giving a series of four concerts here. At the first I heard Mr. Tovey play some Bach Variations that lasted precisely one hour. Then I fled. At the second concert I heard compositions by Mr. Tovey—a trio for piano, clarinet and horn (!), and two pieces for piano and oboe (!) I have never listened to more meaningless music. At the third concert Mr. Tovey gave us a heavy program of heavy chamber music. I did not go to the fourth concert. This young man is too deadly in earnest.

Two pianists who are very similar in their tendencies and style played to appreciative audiences last week. They are Otto Hegner and Max Pauer. Hegner played a Beethoven program, and he played it like a good German and like a good musician. He is another prodigy who has "arrived." Pauer is a trifle more sober than his younger colleague. He is almost dry.

Berlin Gossip.

The repertory at the Royal Opera this week consists of these works: "Magic Flute," "Prophet," "Heilmär, the Fool" (première last night, January 28), several repetitions and "Carmen." The Theater des Westens has prepared for its patrons the following interesting program: "Freischütz," "Vienna Blood" (several repetitions), "Fledermaus," "Czar and Zimmermann" and "Eugen Onegin" (Tchaikowsky).

To the conservative German mind stories of such American successes as those of Paderewski and Kubelik seem like the most absurd extravagances. Thus a prominent Berlin paper comments as follows on a paragraph that appeared recently in a London daily: "The London Morning Leader prints some news about Kubelik, from its New York correspondent, that is as nauseating as it is untrue. The cable paragraph reads: 'In Brooklyn the



SOUSA AND HIS BAND

Office: Astor Court Building, New York.
Nineteenth Semi-Annual and Sixth Transcontinental Tour.
Route February, 1902.

Thur., 13, Athens, Ga.,	Matinee.	New Opera House.
Thur., 13, Athens, Ga.,	Evening.	Grand Opera House.
Fri., 14, Anniston, Ala.,	Matinee.	Noble Opera House.
Fri., 14, Birmingham, Ala.,	Evening.	Jefferson Theatre.
Sat., 15, Mobile, Ala.,	Mat. and Eve.	Mobile Theatre.
Sun., 16, New Orleans, La.,	Evening.	The Tulane.
Mon., 17, Jackson, Miss.,	Matinee.	Century Theatre.
Mon., 17, Yazoo, Miss.,	Evening.	Citizens' Op. House.
Tues., 18, Greenwood, Miss.,	Matinee.	New Opera House.
Tues., 18, Greenville, Miss.,	Evening.	Grand Opera House.
Wed., 19, Helena, Ark.,	Matinee.	Opera House.
Wed., 19, Memphis, Tenn.,	Evening.	Lyceum.
Thur., 20, Texarkana, Tex.,	Matinee.	New Opera House.
Thur., 20, Shreveport, La.,	Evening.	Grand Opera House.
Fri., 21, Beaumont, Tex.,	Mat. and Eve.	Kiley Opera House.
Sat., 22, Galveston, Tex.,	Matinee.	Grand Opera House.
Sat., 22, Houston, Tex.,	Evening.	Sweeney & Combs' Opera House.
Sun., 23, San Antonio, Tex.,	Evening.	Grand Opera House.
Mon., 24, Austin, Tex.,	Evening.	Hancock Op. House.

other night Kubelik's necktie was torn off by ladies who were endeavoring to kiss him and clip off a lock of his matchless hair. When the policeman finally got him into his carriage he imprudently waved his hand from the window. It was at once grabbed and almost wrenched off. Mrs. Cornelius Vanderbilt invited a couple of hundred ultra-exclusive guests to hear Kubelik play. At the conclusion the ladies wept and mobbed him till he fled. We credit the society women of New York with better manners and more modesty. It is a fact that Kubelik is attracting crowds of the unmusical, but the *Morning Leader* man quite forgot to state that the violinists who have made real, legitimate successes in America this season are Fritz Kreisler and Charles Gregor. vitsch."

Ere this news has probably reached you of the great success in Prague of Paderewski's "Manru."

This is from the *German Times* of to-day: "Otto Floersheim's 'Consolation,' symphonic movement for orchestra, was performed with great success at a recent concert in Neu-Ruppin. A leading critic characterizes Mr. Floersheim as a master of orchestration, and a composer whose future works one must await with the greatest interest."

At a musicale given not long ago by Consul-General and Mrs. Mason, Miss Lucille Marcel, of New York, created enthusiasm with her artistic singing of several songs.

In further explanation of the unsavory affair that happened recently at a local conservatory of music, and which I reported in this column, the director of the institution requests me to say that the person guilty of the misdemeanor is not a regular teacher, but a free pupil, who was acting as instructor pro tem. He has apologized to the young lady, and is threatened with instant expulsion on the slightest repetition of his disrespectful conduct toward his American female fellow pupils.

A local journal suggests that practical notation is the ability to turn musical notes into bank notes. Our students will eagerly scan future issues of this journal for ways and means.

Hans Richter has been engaged as a leader for the Wagner performances in Paris next spring.

A number of American boys went over to Leipsic last week to attend Arthur Hartmann's second concert there. They corroborate the stories of the young violinist's tremendous success, and of his being forced to respond to five encores. Hartmann's tour is now taking him south. He will give a second orchestral concert in Vienna, then push on to Budapest, Bucharest, Cettigne, Belgrade, Constantinople, Rome, Florence, Milan and Naples. In April Hartmann is booked for several London concerts.

In London they do not have five concerts on one evening as in Berlin. But with other methods they arrive at the same results. Read this notice, clipped from an English exchange: "The St. James' Hall ballad concert on the afternoon of the 29th inst. promises the following list of artists: Mmes. Hortense Paulsen, Raymond Roze, Alice Gomez, Helen Pettican, Edith Serpell, Florence Venning and Ben Davies, Wm. Green, Kennerley Rumford, Denham Price, Maurice Farkoa, William Backhaus and Johannes Wolff." Only thirteen soloists, thank you!

Miss Elizabeth Patterson, of Pittsburg, who is shortly to give a concert here, sang on Sunday at the evening service in the American Church. Miss Patterson's voice was greatly admired.

Miss May Hamaker, of New York, who has been filling vaudeville engagements, is in town, preparing for her season at the Theater des Westens, where she will fill the position of first coloratura soprano. Miss Hamaker

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originally came to Berlin to study violin, and was for some time a pupil of Joachim at the Royal High School of Music.

The great American Minstrel Show that has so long been agitating Berlin's social and musical colony, will take place on February 14 at the aristocratic Künstlerhaus, in the Bellevue Strasse. Our Ambassador and his wife, as well as members of the other embassies, are to occupy the first three rows of the parquet. An invitation has been extended to Emperor Wilhelm. Some days after the Berlin performance the company will go to Dresden, in a special car, and repeat the show there before the extensive English and American colonies. Moving spirits in the enterprise have been Consul-General and Mrs. Mason, Mr. and Mrs. W. A. Derrick, Mrs. O'Hara Murray (formerly Nikita, the famous soprano), Wm. C. Dreher, of the Associated Press; Fred. Wile, of the *Chicago News* and *Record-Herald*; Leonard Liebling, of *THE MUSICAL COURIER* and the *German Times*; E. E. Roberts, of the Associated Press, and C. A. Luhnrow, of the *New York Herald* and *Boston Transcript*.

This is the program of the first part:
Opening chorus, Merry Minstrels.
By the company.
Kentucky Babe.
Miss Daily.
Brown October Ale.
Mr. Dougall.
Lam, Lam, Lam.
Mr. Veit.
Oh, Mr. Dingy, Don't Be So Stinky.
Miss Woodbury.
Asleep in the Deep.
Mr. Derrick.
Coon, Coon, Coon.
Mr. Wile.
Rosey, My Posey.
Miss Wright.
Mamie.
Mr. Hirsch.

These may be "chestnuts" to you, but we haven't heard them here. Remember, we are lumbering along about two years behind the times.

The second part of the show is to consist of sketches, duos, solos, comedy turns, &c., by talented members of our student colony. The vocal soloists are to be Miss May Hamaker, Miss Germaine Ames, Miss Emma Ramsey, and Mr. Schalk, Mr. Towns and Mr. Reed. Miss Daily and two partners will sing "Three Little Maids"; Miss Lunn, Miss Wright and Leonard Liebling will do a satirical comedieta by the latter; twenty-four young musicians will perform a "program symphony," with apologies to Richard Strauss; Messrs. Beerman and Lohmann are down for a "farmer turn," and a male quartet will sing plantation melodies. The amateur orchestra is under the leadership of Mr. Beerman.

Mario Fumigalli, the famous baritone, who left the operatic stage some time ago and became a real actor, is planning a tour through Germany. He will appear in Shakespearean roles.

Franz Wüllner, director of the Cologne Conservatory, and leader of the famous Gürzenich concerts, celebrated his seventieth birthday on January 28. The popular professor was the recipient of many hundreds of telegrams and presents.

St. Petersburg has invited Alfred Bruneau, of Paris, to direct an orchestral concert of French works. Bruneau has selected this rather curious program: "Impressions d'Italie," Charpentier; Symphonic Variations, Franck; Overture to "Gwendoline," Chabrier; "Marche Troyenne," Berlioz; Overture to "L'Ouragan," and scene from "Mésidor," Bruneau, and Violin Concerto, B minor, played by Thibaud, Saint-Saëns.

Richard Strauss conducted his symphonic poem, "Heldenleben," at a recent concert in Karlsruhe. On the same occasion d'Albert played Beethoven's E flat Concerto. It was a treat to read the Karlsruhe papers. The critics realized that it was a case of two big men. With apologies Strauss was acknowledged to be the bigger.

Hugo Heerman, the celebrated Frankfurt violinist, contemplates concerts in Madrid of Beethoven's sonatas for piano and violin.

The *Leipsic Signale* tells of Carreño's success in Amsterdam. The same paper says that Ansgore is a dynamic exaggerator and that Reisenauer's playing lacks clarity.

Three famous composers died in 1871, Auber, Maillart and Tausig. On January 1, 1902, the German copyright on their works expired.

The Munich Royal Opera not long ago announced a long-standing deficit of 200,000 marks. The Prince Regent of Bavaria at once paid the amount out of his privy purse. The minor cities of the United States probably need a Prince Regent.

Sigrid Arnoldson opened the St. Petersburg season of Italian opera with a splendid performance of "Mignon." Arnoldson is exceedingly popular in Russia, and received an ovation.

Director Eduard Lassen, of the Weimar Opera, has been elected a member of the Brussels Royal Academy, in place of the deceased Maestro Verdi.

President Charles M. Schwab, of the Steel Trust, was in town for two days. At the opera I asked him: "Is it true that your piano playing helped you to win influence with Andrew Carnegie?" "Beyond a doubt," replied Mr. Schwab. "I am hard at work again on my 'gradus,' and 'School of Velocity.'"

HARMONICA.

McCall Lanham Pupils.

MR. LANHAM'S pupils at the American Institute of Applied Music are progressing favorably. A number of them are most apt in their understanding of the Sbriglia method, of which Mr. Lanham is so capable an exponent, he having been under that great maestro for a number of years. He is peculiarly fitted for interpretation, style and diction, having made these a specialty with the well-known teacher Granier, of the Paris Conservatory. Some of Mr. Lanham's pupils who are worthy of special mention are Miss Adele Essertier, who has a beautiful dramatic soprano voice, which she uses with much taste and good method. James Mr. Schapiro, a young Roman, has a splendid lyric tenor, which is destined to make its mark. Miss Hulda Stumpf, of Pennsylvania, a mezzo-soprano, is accomplishing good results in method and style. Lawrence Sammis, of Long Island, has a big, resonant, deep bass voice, which he is learning to use with good method. Miss Ashcraft and Miss Purcell, two contraltos, are showing much intelligence in their work. They both have voices of beautiful quality. Miss Ochs and Miss Saxton are making progress in their work, and more will be heard of them anon. Of the beginners, Mr. Conrad Meyer, Miss Carpenter, Miss Perry and Miss Larrabee have accomplished good results. Mr. Lanham has cause to feel gratified over the work his pupils have done thus far.

Eleanor Cleaver.

THE many friends of Mme. Eleanor Cleaver, the contralto, will welcome the news that she will soon be heard here again. She will make her first appearance here this season in Mendelssohn Hall, on Wednesday evening, March 12, assisted by Ingo Simon, baritone, with Bruno S. Huhn at the piano. Madame Cleaver made a great reputation for herself before going abroad, and her return to her native land will be a valuable acquisition to the ranks of American artists.

"Zaza" in Opera.

LEONCAVALLO'S opera "Zaza" was produced in Antwerp on the 6th, and achieved a great success. The opera follows the lines of the play closely.

HENRY THOMAS FLECK.—Henry Thomas Fleck, who for nearly two years has been professor of music in the Normal College of New York, and whose service was in a sense probationary, has been reappointed and his position made permanent. Since taking charge of this work Mr. Fleck has accomplished very gratifying results. He has demonstrated executive ability of a high order. His ripe musicianship long ago received recognition.

BOSTON QUINTETTE CLUB

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October, 1902.

South America, 1903.

NO MONEY IN IT.

THE DOWDESWELL GALLERIES,
275 FIFTH AVENUE,
NEW YORK, February 10, 1902.

Editors *The Musical Courier*:

WITH reference to the paragraph entitled "A Plea for Parsifal" in your last issue, will you allow me to point out a serious error? I am in a position to state that since the work was produced in 1882 until to-day not a penny of the profits arising from the representations has gone into the pockets of Frau Wagner, her son or any other member of her family, whereas the writer of the article intimates that the Wagner family makes money out of the performances.

As Whistler once said in relation to another controversy, "One cannot expect sane people to know these things, but at least they might inquire."

Yours truly,

CHARLES DOWDESWELL.

SLIVINSKI.

JOSEF SLIVINSKI will remain in this country until late in the spring. There are some thirty recitals and concerts remaining to be played by him. We append the following criticisms about Slivinski's recent recital in Providence:

The famous Polish pianist, Josef Slivinski, made his first appearance in Providence in a recital given last evening at Infantry Hall. It is a pleasure to record the fact that for once a great artist visiting this city was not obliged to play to empty benches. There was a large audience present, in which those prominent in musical and social circles were fully represented. The recital was an event to be remembered, a bright spot in an otherwise rather dull musical season. It is not often that we have the pleasure of listening to an artist of the rank of Mr. Slivinski, who is unquestionably one of the foremost pianists of the day. All expectations aroused by the advance reports of his high reputation and his phenomenal successes elsewhere were fully met, and even more.

The performance of this fine program was superb from beginning to end. Mr. Slivinski displayed remarkable executive powers to begin with, a polished and flawless technique. The same might be said of many other pianists, and yet—there is a difference. He produces a lovely tone, his phrasing is finished and musicianly, his readings sympathetic and strong. Again, these points are to be noted in the performance of any really good player, but again—there is a difference. What can there be in the air, or the soil, or the climate of Poland that produces such pianists as Paderewski and Slivinski? For the two are remarkably alike in temperament and ability, and no other living players seem to have that peculiar touch of individuality that characterizes their playing.

Mr. Slivinski's quality was apparent at once in his performance of the Beethoven Sonata, which served to display in the fullest degree his marvelous command of tone color, the clarity and certainty of his finger work, the brilliancy and force of his bravura. The maturity of his style and the elegance and individuality of his readings were shown to full advantage in the Schumann and Chopin numbers, while his phenomenal virtuosity found full scope in the arrangements of that premier virtuoso, Liszt. He is a virile player when strength is needed, yet he seldom if ever forces the piano beyond its legitimate expression. Altogether he is a most delightful artist.

The audience assumed a critical attitude at the start. It was slow to applaud and not at all demonstrative. But this was all changed before, and long before, the program was finished. At every pause the player was obliged to rise and bow again and again. Finally, when the last number was finished and people had begun to leave the hall, there came such a spontaneous and overwhelming ovation that Mr. Slivinski, after repeated acknowledgments, again seated himself at the piano. For his encore number he played Liszt's arrangement of the finale to "Tristan und Isolde," and fairly outdid all his previous efforts by the magnificent brilliancy and sentiment of his performance. It was an event to be remembered.—Providence Journal.

There was not the slightest doubt after the celebrated piano virtuoso, Josef Slivinski, had executed his first number on a program he offered in Infantry Hall last night that four out of five people in attendance had been charmed by his wonderful skill into the belief that he was every bit the equal of Paderewski, while a good percentage was willing to go further than that and declare him Paderewski's superior.

It is not essential here to enter into any lengthy exposition of Mr. Slivinski's mastery of his art, or of his astonishing dexterity, winning grace, great interpretative ability or fantastic, almost magical touch of the piano keys. Suffice it to say that he captivated his hearers, whose only regret was that another hour of his brilliant performance could not be vouchsafed.

Applause was enthusiastic and frequent; in fact, at times the player was kept busy acknowledging the plaudits showered upon him.—Providence Telegram.

Josef Slivinski will make an extended tour of New England beginning next Monday. The cities, dates and halls will include:

February 17, Monday, 3 p. m., Steinert Hall, Boston; February 18, Tuesday, 8 p. m., High School Hall, Springfield; February 20, Thursday, 8 p. m., Horticultural Hall, Worcester; February 21, Friday, 8 p. m., Infantry Hall, Providence; February 24, Monday, 8 p. m., Wallace Hall, Fitchburg; February 26, Wednesday, 3 p. m., Steinert Hall, Boston; February 28, Friday, 8 p. m., Kotzchmar Hall, Portland; March 3, Monday, 8 p. m., City Hall, Haverhill; March 5, Wednesday, 3 p. m., Steinert Hall, Boston; March 7, Friday, 8 p. m., Colonial Hall, Lowell;

March 10, Monday, 8 p. m., Odd Fellows Hall, New Bedford; March 13, Thursday, 8 p. m., Park City Theatre, Bridgeport; March 14, Friday, 8.15 p. m., Hyperion Theatre, New Haven.

Hadden-Alexander Students' Recital.

THE fifth of this season occurred at the handsome studios last Saturday night, and notwithstanding the bad weather a large audience assembled. It marked the first public appearance of Mrs. Alexander's chief assistant, Miss Mary E. Dickson, who was for twelve years at the head of the Jacksonville, Ill., Female College. Last summer she took the entire Virgil Clavier course (Mrs. Alexander being also one of the faculty), and she has now successful classes in Newark and Bensonhurst, N. J. Her classes in sight reading and memorizing have taken much of her time, too. She played the Reinecke Ballad with fine effect.

The sisters Marie and Agnes Scheper also deserve mention, the former the pianist, the latter a violinist, contributing much to the evening. Miss Louie R. Boyd gave pleasure by her singing of two groups of songs. She has a splendid voice.

Miss Cora Guild also sang most acceptably, receiving hearty applause. The program:

Aragonaise	Massenet
Au Matin	Godard
Mrs. Nicholas G. Cosgrove.	
Songs—	
When Love Comes Knocking at Thy Gate	Gottschalk
The Sun and I	Sullivan
Nocturne	Nevin
Miss Louie R. Boyd.	
Romance Sans Paroles	Saint-Saëns
Gavotte	Aus der Ohe
Miss Marie Scheper.	
Le Printemps	Grieg
Ballet Mignon	Wachs
Miss Frances Perley.	
Songs—	
Ave Maria	Mascagni
'Twas April	Nevin
Miss Cora Guild.	
Fantaisie, D minor	Mozart
Mrs. Hugh Grosvenor Curran.	
Violin, Caprice de Concert	Musini
Miss Agnes Scheper.	
Valse Lente	Schmitt
The Butterfly	Spindler
Miss Josephine Grant.	
By the Brookside	Karganoff
Valse Impromptu	Raff
Miss Molly Palmer.	
Reading, An Untimely Call	Original
Miss Milne.	
Ballade	Reinecke
Miss Mary E. Dickson.	
Valse de Concert	Wieniawski
Miss Frances Perley.	
Song, Without Thee	D'Hardelet
Miss Boyd.	
Four Preludes	Heller
Miss Scheper.	

RIESBERG BUSY.—F. W. Riesberg, accompanist and teacher, as well as organist of Roseville Avenue Presbyterian Church, and secretary of the New York State Music Teachers' Association, has in the past two months been associated with Percy Hemus in four lecture recitals under the auspices of the New York Board of Education. Late last month he played at the LaSalle Alumni affair at the Astoria; last week was accompanist at the Peck-Ens-worth recital at Norwich, Conn., and the coming Saturday in the same capacity at an Educational Alliance concert. Of the soloists at his church recently the following are best known: Mrs. Dorothy Harvey, Miss Louise Voigt, sopranos; Miss Margaret G. Keyes, alto; Dudley Buck, Jr., and Paul Dufault, tenors, and Robert Hosea and R. B. Overstreet, baritones.

MARY LOUISE CLARY.—Mary Louise Clary, the contralto, has been engaged for the Louisville Music Festival, which takes place on April 21, 22 and 23. She will be heard in several other cities in the South and West in connection with these dates. Miss Clary sings this (Wednesday) evening in a song recital with George W. Jenkins, tenor, at Dr. Madison Peters' church, in Brooklyn.

SUNDAY SYMPHONY CONCERTS.

Herman Hans Wetzler, Conductor.

WITH every promise of big success the first of a series of symphony concerts will be given in Carnegie Hall next Sunday afternoon, February 16, at 3.30 o'clock. The concerts will embody much that should appeal to music lovers in that popular prices will prevail and that Herman Hans Wetzler has been secured as conductor.

The soloists for the opening concert will be David Bispham and Mrs. Black. Here is the program:

Overture, Le Nozze di Figaro	Mozart
Orchestra.	
Aria from The The Seasons	Haydn
Mr. Bispham.	
Symphonic Poem, Orpheus	Liszt
Orchestra.	
Kennst du das Land?	Liszt
Mrs. Black.	
Quand ero paggio, from Falstaff	Verdi
Drink to Me Only With Thine Eyes	Old English
Killecrankie	Wetzler
Mr. Bispham.	
Vorspiel and Liebestod, from Tristan and Isolde	Wagner
Orchestra.	

Vittoria Coppi-Baldisseri.

MADAME BALDISSERI is a professional pupil as well as a diplomée of the Marchesi school of Paris; a professional pupil inasmuch as she has sung throughout Italy in opera. Of a distinguished Florentine family, her connections were adverse to the continuance of the brilliant career already assured, and thus, in accepting the bonds of matrimony she decided to relinquish her artistic aspirations.

Since the time of her retirement from public work she has dedicated her unusual knowledge of vocal culture to the artistic development of a few chosen pupils, and with such extraordinary success that she has decided finally, and after much persuasion, to give regular lessons to female pupils only at her study at No. 2 Piazza Cavour, Florence.

The following certificate from Madame Marchesi testifies as to her studies as well as natural and acquired aptitude for her work:

"I hereby declare that Signora Vittoria Coppi-Baldisseri, of Florence, has studied the art of singing in my school for various years. Her natural intelligence and high education, her musical knowledge and dramatic talent, make me hope that in dedicating herself to teaching she may obtain the highest results.

"MATILDE MARCHESI.

"Marchesa della Rajata, Paris."

HADDEN-ALEXANDER IN VERMONT.—Mrs. Hadden-Alexander gave a piano recital at Manchester, Vt., last week, assisted by Gladys Perkins Fogg, soprano; J. Melville Horner, baritone, and Milo Benedict, accompanist, under the auspices of the Manchester Musical Club. The program contained excellent cuts of the artists, text of the songs, &c., and an audience of nearly 1,000 people attended. Mrs. Alexander evoked much appreciation and enthusiastic applause, and the following, culled from the *Manchester Union*, gives some idea of her success:

Stella Hadden-Alexander, the New York pianist, could hardly desire a higher compliment than that paid her by the ladies of the Manchester Musical Club in having her play a return engagement under their auspices. She appeared here three years ago, and though at that time she proved eminently satisfactory, she seems to have made great strides, though perhaps unconsciously, both in breadth of style and in that finesse of interpretation that show the thorough student. Though she may lack the fire and facility of a virtuoso of the first rank, yet she manifests wonderful technique and for a woman great power of endurance.

Not the least remarkable of her qualities is her versatility, calling for a special understanding of the scheme of the varied composers, whom she essays to interpret. * * * Leaving all hackneyed musical nomenclature out of this critique it suffices to say that Mrs. Alexander's work was highly artistic in the true sense. And though all her selections were of the strictly classical kind, and away out of the ken of the lovers of the so-called popular music of Sousa, &c., yet it was not the less instructive and entertaining to the very large number of musicians, students and lovers of music who so vociferously applauded the artist. Though she was recalled again and again, she wisely avoided the encore nuisance by bowing her acknowledgments.

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REFORM IN CHURCH MUSIC.

SOME time ago I heard at a cathedral Wagner's "Pilgrims' Chorus" as an operatic "Tantum Ergo." What would the artist think of this treatment of his whole life's effort to teach men that "nothing is good without respect?" The cathedral is less inartistic, though more profane, that gives us a benediction scene from Donizetti—very well sung. But who would think he was in a church that cared two straws about what the Holy See wills as to "profane" music when he listens to the interesting maiden of Braga's "Serenade" (dreamy violin obligato and all)? Having tried to pray, in spite of distractions, the congregation is invited to adore with "Tantum Ergo" to Sir Arthur Sullivan's "Lost Chord," and is forced into the memories of the drawing room, forbidden by common sense, by artistic fitness, and by the Church that sits in Rome. What is she? Who is she? What is her word worth? We can hardly think too much on these things. Do we really think she would like the mild domesticity of "Home, Sweet Home" for "Vitam sine termino in patria?" Another large church lately launched its worshippers into that sentimentality. None of the old Roman spirit there, my masters! Ireland is a dear country—"Irlanda, Irlanda, cara Irlanda, sempre fidele"—but she is not Paradise. "The Harp That Once Through Tara's Halls" immediately after the elevation! What is "the land that is very far off," where "mine eyes shall behold the King in His beauty?" Are we educating our souls for the natural or for the supernatural; are we at peace with this world; are we for forgetting sin while alive and for twaddle and flowers, rather than prayers, when we are dead? What would Rome think of the Americanism of "Yankee Doodle" played, and played quick, at the offertory at holy mass? The present writer heard it, at a church served by religious, within the last year.—The Catholic World.

YERSINS AT MILLER STUDIO.—The Miles. Yersin delivered their lecture on the "Phono-Rhythmic French Method," of which they are the authors, at the studio of E. Presson Miller, on Wednesday, January 29, for the benefit of his pupils. In spite of the storm, there was a goodly sized audience. The lecture is both highly instructive and entertaining, and was thoroughly enjoyed by those present. Mr. Miller is ever alive to the importance of the broadest culture in his pupils, and all modern development and ideas are sure to find a receptive audience in them. Of the New York vocal teachers he is doing a large work with students from all over the country, the South and West being especially well represented.

MAXSON, OF PHILADELPHIA.—Frederick Maxson, the well-known organist and teacher of the Quaker City, has been playing considerably of late, giving the sixth recital of this season, under the auspices of the American Organ Players' Club.

Maxson's choir, at the Central Congregational Church, gave their annual "Messiah" service recently to a large and appreciative audience. February 16 Rossini's "Stabat Mater" is to be given, with Mesdames Suelke, McGuckin; Jos. Smith and J. P. Leigo as soloists. Three more organ students' recitals are to be given, the first by Wm. Powell Twaddell, organist of St. Andrew's Church, West Philadelphia.

John Church Company's Music in England.

THE John Church Company's music has been used very extensively in England lately. Here is a partial list of composers whose songs have been sung there during the month of August with date, places and names of singers:

In Maytime.....Oley Speaks
Mme. Leslie Arnott (3d).....Goole
Miss Gertrude Celyer (11th).....Bournemouth
Mme. Leslie Arnott (12th).....Bury
Mme. Leslie Arnott (14th).....Bridgend
Mme. Leslie Arnott (15th).....Llanelli
Mme. Leslie Arnott (17th).....Merthyr
Mme. Leslie Arnott (18th).....Monmouth
Mme. Leslie Arnott (19th).....People's Palace, London
Mme. Leslie Arnott (21st).....Newbury
Miss Florence Chanter (29th).....Chadweek Heath

Eyes of Blue.....Oley Speaks
George A. Beckett (3d).....Goole
Madame Moore (10th).....Wednesbury
George A. Beckett (12th).....Bury
George A. Beckett (14th).....Bridgend
George A. Beckett (15th).....Llanelli
George A. Beckett (17th).....Merthyr
George A. Beckett (18th).....Monmouth
Miss Ada Burnand (18th).....Regent's Park
George A. Beckett (19th).....People's Palace, London

Molly's Eyes.....C. B. Hawley
George A. Beckett (3d).....Goole
George A. Beckett (12th).....Bury
George A. Beckett (14th).....Bridgend
George A. Beckett (15th).....Llanelli
George A. Beckett (17th).....Merthyr
George A. Beckett (18th).....Monmouth
George A. Beckett (19th).....People's Palace, London

Un Sueno.....Maud White
Miss Helen Trust (5th).....Sutton
Miss Helen Trust (30th).....Steinway Hall, London

My Love Nell.....Fox
Charles Phillips (7th).....Oley
Charles Phillips (14th).....Sutton Coalfields
Charles Phillips (15th).....Birmingham

The Lark Now Leaves His Wat'ry Nest.....Horatio Parker
Miss Margaret Hanniker (9th).....Southport
Miss Tait (17th).....Woodside
Miss Clara Gregory (26th).....Croydon
Miss Edith Henderson (29th).....Steinway Hall, London

A Rainy Day.....Blumenthal
Mme. Marian McKenzie (12th).....Bury
Once I Loved.....Blumenthal
Charles Phillips (14th).....Sutton Coalfields
Charles Phillips (15th).....Birmingham
Charles Phillips (29th).....Eastbourne

Denny's Daughter.....Willeby
Charles Phillips (14th).....Sutton Coalfields
Charles Phillips (15th).....Birmingham
Albert Archdeacon (30th).....Gamberley
Albert Archdeacon (31st).....Chatham

Where Love Abides.....Denza
Maurice Aubrey (23d).....Steinway Hall, London

Go Hold White Roses.....Denza
Maurice Aubrey (23d).....Steinway Hall, London

A Necklace of Love.....Ethelbert Nevin
Mme. Marian McKenzie (12th).....Bury
Mme. Marian McKenzie (14th).....Bridgend
Mme. Marian McKenzie (15th).....Llanelli

Mme. Marian McKenzie (17th).....Merthyr
Mme. Marian McKenzie (18th).....Monmouth
Mme. Marian McKenzie (19th).....People's Palace, London
Mme. Leslie Arnott (21st).....Newbury

Buck-Babcock Sunday Musicales.

THE February musicale at the Babcock-Buck studios, Carnegie Hall, was most enjoyable, and a large gathering of prominent society folk listened to a varied program. Mr. Buck sang twice, which went small way toward appeasing his listeners. He was in good form and sang the Border Ballad especially well, with fine fervor. Little Eleanor Spencer is a wonder child, and is winning new honors at every appearance. Others who participated are named below:

Tenor soli—
Sirengesang.....Wilhelmj
Sündfluth.....Von Fielitz
Dudley Buck, Jr.

Soprano soli—
Murmuring Zephyrs.....Jensen
Wiegenglied.....Van Zouten
Miss Van Merkestyn.

Piano soli—
Fugue.....Bach
Sonata in A.....Scarlatti
Miss Eleanor Spencer.

Baritone soli—
Aufreunung.....Ries
My Love's Like a Red, Red Rose.....Hastings
Graham Reed.

Violin solo, Prize Song, Meistersinger.....Wagner
Richard Poltman.
Tenor solo, Drink to Me Only With Thine Eyes.....Old English
Border Ballad.....Cowan
Dudley Buck, Jr.

Soprano soli—
Wildfang.....Taubert
Ständchen.....Meyer-Helmund
Miss Van Merkestyn.

Piano soli—
Etude.....Chopin
Waltz.....Chopin
Eleanor Spencer.

Cello soli—
Invocation.....Hubay
The Spinner.....Dunckler
Hans Kronold.

Herbert Witherspoon Returns.

HERBERT WITHERSPOON, the bass, continues to add to his long list of successes throughout the country. He has just returned from another concert tour, including Montreal, Canada (two engagements); Boston, where he sang the part of Ozias in G. W. Chadwick's "Judith," having been especially selected for this part by the composer for its first production in Boston in Symphony Hall; also Detroit, Mich., where he sang with the Professional Singers' Chorus, Mr. Depew conductor, and Toledo, Ohio, in a miscellaneous concert. He returned to New York just in time for a concert at the University Glee Club, and last Thursday sang in the first of a series of song concerts at the Brooklyn Institute.

His next appearance will be in Buffalo, for the Twentieth Century Club, February 13, and from there he goes to Akron, Ohio; Detroit, Oberlin, Chicago, Belvidere, Ill.; Cleveland and other cities, returning to New York for several concerts in February and March. His Western tour, beginning early in April, will be very extensive and will include several of the principal spring festivals.

Next week will be printed a number of Mr. Witherspoon's press notices.

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